

DOWN BEAT

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CHICAGO, JULY 15, 1941

15 CENTS

50-Piece Shaw 'Symphonic Jazz' Group to Go on Tour

New York—Artie Shaw revealed his plans for the future during his recent record date at Victor in which he used Benny Carter, Red Allen, J. C. Higginbotham and other ace jazzmen, including Lena Horne as guest vocalist.

Shaw revealed that starting October 1 he would go on tour, playing the larger cities, with a 50-piece symphonic-jazz group. The aggregation which Artie will conduct, with his clarinet, will not play for dancing but strictly for listening. The tour as it is outlined this early will run three months.

Rehearsals for the Shaw unit, which will feature strings in a manner similar to the way he has been using them on records the last year, probably won't get under way until September. Meanwhile Artie will remain in New York arranging music to be recorded by his orchestra. Two additional dates at Victor, at least, will be held before summer's end.

Two Pops by Lena Horne
On his most recent date Shaw made *Beyond the Blue Horizon* and *Confessin'* as instrumentals and *Don't Take Your Love From Me* and *Love Me a Little*, pops sung by Miss Horne, the girl who formerly recorded with Charlie Bar-

net and who now is on her own as a solo act.

Sideman, who got prominent spots on Shaw's waxings were Benny Carter, J. C. Higginbotham, Red Allen, Billy Taylor, Shep Shepherd, Sonny White, Laura Newell and Jimmy Shirley, guitarist with Clarence Profit's Trio. *Down Beat* was first to reveal Artie's plans to record with these artists two months ago.

(Modulate to Page 30)

Les Robinson On Notice as BG Hits Chi

New York—Les Robinson was on notice with Benny Goodman here shortly before BG's troupe prepared to sweep into Chicago for its stay at Hotel Sherman and the start of its 7-week radio program to be sponsored by Holland Furnace Co.

Don Carter has been drumming for Benny with the full band and Sidney Catlett is being featured on drums with the sextet. Charlie Christian was still in a hospital here, seriously ailing, and Tom Morganelli was pecking the gitbox in his place. Christian will probably rejoin Goodman in Chicago, it was said. Mel Powell is the new pianist and Walter Iooss remains on bass.

Vido Musso has replaced George Auld on tenor sax and Auld is back in New York. Tommy Taylor of Mitchell Ayres band was set to join Benny as male vocalist. Negotiations were being completed at press time. It will be the first male chirp Benny has used since Joe Harris and Ray Hendricks left him in early 1936. Helen Forrest will stay on, of course. No successor for Les Robinson's first alto chair has been signed yet. Latest communique asserts that Bill Butterfield has decided to remain with Benny despite other offers.

PW Set for New Burns & Allen Show

Los Angeles—Wm. Morris office, under direction of Ed Fishman, is setting dance dates for Paul Whiteman in this territory. Whiteman will arrive here with his band in the fall as the musical feature of the new Burns & Allen radio show, now being lined up for the Lever Bros. Swan soap account by Young & Rubicam. Neither network nor starting time were set at writing.

Local 47 tops were still doing everything possible to induce Whiteman to recruit a band on the Coast, or to bring only a few key men. Union charge for use of an out-of-town band on an airshow originating in Hollywood is 15%. Seems PW has decided to kick in with the 15% in order to bring his own combo.

With Benny



Les Brown Stars... This handsome twosome, Betty Bonney and Abe Most, handle practically all the vocal chores in the Les Brown ork which is now at Log Cabin Farms in Armonk, N. Y. Betty once sang with Col. Manny Prager. She takes the spot vacated by Doris Day, who married. Both she and Abe are heard on Brown's Okeh platters.

'Artie Shaw Not Lined Up with Communism'

by CARL CONS, Managing Editor of *Down Beat*

LAST MONTH I WROTE that three of our best Americans were blind Americans. I suggested they take the blinders off, that we need them as leaders and citizens on the side of America and democracy. It's gratifying to report that since that editorial was printed word has come from Artie Shaw that he is "not lined up or in any way affiliated with either fascism or communism." The fact is further revealed by Artie Shaw that he "sent no wire to Attorney General Robert Jackson or to anyone else about Harry Bridges," who is said to be a Communist and who is standing trial by the U. S. Government.

He Sent No Wire To Atty Gen. Jackson...

Musicians and other admirers of Artie Shaw certainly will be glad to know how Artie stands. These are troublous times, and our democracy needs every leader and sideman, no matter what his profession, to stand up and speak out for our way of life at every opportunity. Courageous speaking now may save courageous bloodshedding later.

(Modulate to Page 10)

Wingie's Big Band Folds

Los Angeles—Wingie Manone's adventures with a full-sized band have come to an unhappy ending. Wingie took the outfit to San Diego for what was supposed to be a six-weeks stay at Sherman's but it lasted just two weeks and now Wingie is back in town and the band has gone the way of all bands when prospects of steady work disappear.

On the Cover

Billed by the Hotel New Yorker as the "Miracle Band of the year," Johnny Long takes the kisses of Copacabana cuties Jackie Gately and Joanne Marshall for the *Beat* on the occasion of its seventh anniversary. With this issue, *Down Beat* enters its eighth year in the American band picture. The Long band shares the celebration by having just had its option taken up at the New Yorker.

Skinney Ennis Band Accident One of Worst

Chicago—One of the worst accidents in the history of traveling bands two weeks ago put six members of the Skinney Ennis (Bob Hope show) band in Mercy hospital, Gary, Ind., with critical injuries. In addition three others received severe cuts and bruises when the bus in which the band was returning from a one-nighter in Gary—only 35 miles away—crashed into a street. Seven stitches were sewn in the forehead of trumpeter Clayton Cash, whose right knee was also banged up.

Saxist Jack Crowley's left hand was cut.

(Modulate to Page 30)

Noble Buys His Contract from Wm. Morris

Los Angeles—Ray Noble has split with the William Morris agency and is dickering with another agency, probably MCA, to handle his future bookings.

Noble bought up his contract with WM, which had some 60 weeks to go, shortly after he closed at Catalina Island. Amount of dough put up by Noble was not revealed. A head man at the local office of WM, where the deal was concluded on the morning of July 1, said:

"We are more than satisfied with the settlement, to be perfectly frank about it. Noble has been turning down one-nighters set for him here and tried to back out of a date we set for him in Portland. We appealed to the AFM and the union ruled that Noble had to go through with these engagements. His offer to buy up his contract followed. We grabbed it."

Noble was preparing to leave for Portland to fulfill the engagement mentioned (his last for WM) as this was written. Neither he nor his manager, Bill Hart, could be reached for comment.

McPartland In Chicago

Chicago—Jimmy McPartland returned to his home grounds Sunday (6) with a jazz band made up strictly of musicians who got their start in the Windy City. Fronting his band at the Brass Rail in the Loop, McPartland is set for at least a month with a nightly CBS wire.

Pee-Wee Russell, clary; George Brunies, trombone; Eddie Condon, guitar, and Joe Sullivan made up the nucleus of the group. The drum post was uncertain. McPartland had been in New York several months, most of the time at Nick's in the Village.



Ducking Under a High Foul Down in Louisville they've got a ball club doing such a swell job of keeping itself in the first division of the American Association that the streets of the town are bare whenever the team plays a home game. To take advantage of the publicity opportunity the Rudy Bundy band while playing the town recently played a swing concert at home plate before the ball game. Bundy and the boys duck an imaginary apple between tunes.

Gibson-Andrews Girls and Berle



Beach raiment of the turn of the century becomes Patty, Maxene and La Verne about as much as it did the wearers of the period. And that antiquated aqua-suit that film and stage comedian Milton Berle is wearing was really dug from the archives. The gals are to be featured with Benny Goodman's renovated band on the Holland Furnace commercial starting Thursday night via NBC.

Thornhill Adds Two French Horns; 'Faz' Buys Bassoon

by BILL INGALLS

Boston—Claude Thornhill, making radical changes in his already novel band, added local boys Vinnie Jacobs and Dick Hall, French horn students at the New England Conservatory. This marks the first time that a leading danceband has

broken away from the conventional set-up. Clarinetist Irving Fazola bought himself a bassoon while in town and the very next day was heard taking hot choruses on it. Following the stay at Virginia Beach, Thornhill has been booked into the New York's Paramount Theater where the jitterbugs can get a load of his new style of jazz.

Tommy Taylor To Goodman

New York—Tommy Taylor, for a couple of years co-featured with Mary Ann Mercer as vocal stars of the Mitchell Ayres band, gave notice to Ayres July 1 and prepared to join Benny Goodman in Hershey, Pa. His joining Goodman marks the first male vocalist Benny has had in about five years.

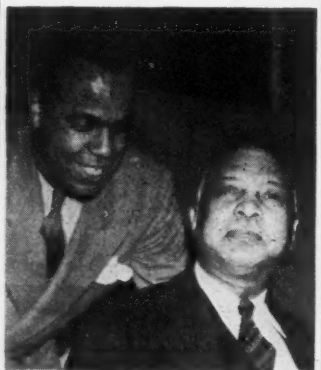
Dick Haymes of Harry James' orchestra was mentioned for the job but the deal fell through.

Gibson for Henderson With Barnet

New York—Horace Henderson and Charley Barnet split two weeks after a disagreement, and Andy Gibson came in to take the colored arranger's place. Barnet still depends chiefly on William Moore for the bulk of his arrangements but Gibson, formerly with Cab Calloway, is handling the tunes which Henderson formerly penned.

When Barnet's band opens at the Casa Manana July 22, in Culver City, Cal., Barnet will debut his new sextet. Charlie plays alto in it. Bobby Burnet is on trumpet, Bus Etri, guitar; Cliff Leeman, drums; Phil Stephens, bass; Leo White, clarinet, and Bill Miller, piano. The instrumentation is identical to the small band which Burnet fronted last winter and his old arrangements are being used. No name for the group has been chosen as yet.

Barnet is in Cheyenne, Wyo., tonight (15) and after a solo at Salt Lake City he'll hit California. The last time he played there, at the old Palomar, a fire destroyed his library and most of the band's instruments. Ozzie Nelson has already been signed to follow Barnet after six weeks.



Congratulating... W. C. Handy, right, on the publication of Handy's autobiography last week, Erskine Butterfield is shown bending the ear of the daddy of the blues at a recent Mutual Broadcasting System program on which he and Handy appeared. Butterfield, one of Decca's most popular race artists, plays a scorching piano and sings. He has his own program on Mutual weekly out of New York.

Jinx Plagues Minny's 309; Band 'Sneaks out for Season'

by DON LANG

Minneapolis—Club 309, one of the Mill Cities' last stand joints for the after hour trade, closed suddenly after one night of ungodly tough luck last month.

First the mother of a 16-year-old girl caught her daughter wining with some local villain in the wee small hours. Mama reported to the police right away.

Second, an old radiator in the hall of the club tipped over on one of the customers and broke his foot. He started suit against the

Lawson, Zudicoff, Vunk Into Bob Crosby Band

New York—"We'll have the greatest band, musically, in the business," Bob Crosby and Gil Rodin said last week as they announced that Yank Lawson was returning to the band, on trumpet, and that Lyman Vunk and Moe Zudicoff also had been hired.

"When we open at Catalina Island in August, the Crosby band will be at its peak," Rodin said, with Crosby backing him up emphatically. "The Bob-o-Links are finishing up with us this month and won't be with us when we start at Catalina. Vunk will leave Charlie Barnet and join us August 1 in Oklahoma City. Lawson and Zudicoff will be with the band when we get together again shortly after our vacation is ended."

Lawson, who has been working in pit bands over a year, was one of the most popular Crosby trumpeters. With Billy Butterfield and

Charlie Spivak, Yank teamed to form what many believe to be the greatest trumpet section the band ever sported. Zudicoff, trombonist, joins after working in N. Y. radio studios. He replaces no one, Crosby adding him to make the brass team six strong with three trumpets and three trombones.

Al King and Bobby Goodrich, trumpeters, are on notice.

The Crosby band has been on tour in recent months, doing the best business in its 6-year career, and with another motion picture on tap, in addition to its Catalina Island date, the band is hot with promoters. While in New York two weeks ago, before breaking up for a vacation, the band cut four new sides for Decca.

Hackett, Fila Joining Miller

Boston—Bobby Hackett will join Glenn Miller's band in Chicago shortly. Alec Fila was definitely set to join, leaving Will Bradley.

Hackett, who has been leading his own band here and in Providence in recent months revealed he would abandon his outfit and take a chair in Miller's brass section, playing in the section as well as being featured individually.

Hackett's last job with a name band lasted less than a year. It was with Horace Heidt. Since then he has been on his own here. It was not known at press time whom Bobby would replace with Miller.

Floyd Bean Is Recovering from Brain Injury

Chicago—Pianist Floyd Bean, still in Presbyterian hospital here after a brain injury as the result of a fall which paralyzed all his head senses, is showing improvement and is expected to recover fully.

For several days after Bean, one of the best known Chicago jazz pianists, fell to the curb several weeks ago, hitting his head, he was unable to speak, hear or see except at intermittent periods. Spinal drainage was established, relieving pressure, and his progress has been steady.

Hot Jazz Program Returns to Air

New York—"Platterbrains," the only radio quiz show dedicated to hot jazz, returned to the air the other night on WMCA here emceed by Bob Bach and starring Leonard G. Feather and Milton Gabler. Guest stars on the two opening shows were Tommy Dorsey, Bea Wain, Count Basie and Teddy Wilson.

Program is heard at 10 p. m. Fridays in New York.

Manny Klein on Fred Slack's First Deccas

Los Angeles—Freddie Slack's new band cut its first wax at the Decca studios here last week with Manny Klein, America's highest paid sideman, subbing for Clyde Hurley, who found himself unable to handle the date due to illness.

Titles of recorded numbers are *Pig Foot Pete*, *Strange Cargo*, a boogie woogie version of *Zex Confrey's Kitten on the Keys*, and an original by Slack, *That Place Down the Road a Piece*.

Personnel was same as that published in July 1 *Down Beat* with exception of Klein for Hurley and Jud Ne Naut in place of Joe Cascales on bass.

Glenn Miller Selling Fruit

New York—Glenn Miller's recently-acquired 55-acre ranch in California is producing 12,000 cases of oranges this season and Miller is planning also to grow avocados and lemons. The band leader recently named his ranch "Tuxedo Junction" and fruit that is shipped off his grounds will have "Tuxedo Junction" stamped plainly on each piece.

Friends hope that Miller's fruit sells as well as his record by that name sold.

Miller returns to Hotel Pennsylvania here in September for a 3-month engagement. He's one-niting it now.

Ohio U. Alums Honor Kaye

Athens, O.—Band leader Sammy Kaye is the 1941 choice to receive the annual Certificate of Merit of the Ohio University Alumni association, it has been announced by Clark E. Williams, secretary. Kaye ("his name probably as well known as that of any living alumnus") is the youngest grad ever to receive the certificate. He was graduated in 1932.

Dutch Tenor Saxist For Harry James

New York—Johnny Fresco is Harry James' choice as successor to Vido Musso, who quit Harry's orchestra two weeks ago to play tenor for Benny Goodman. Fresco is a Holland boy who has been in the States about a year. He was "discovered" abroad in 1939 by a *Down Beat* roving reporter, Andy Whitehouse. Fresco joined James last week.

Cozy, Wasn't It?

"When band leader Larry Herman played a "Bundles for Britain" dance in Hollywood recently, screen siren Rita Hayworth shared Larry's piano stool during a couple of numbers."

—Ballroom News, Omaha.



Attractive Thing above is Jean Browne, possessor of an exceptional voice and featured fem with Vic Abbs' Four Californians, perennials in the Glass Hat of the Congress Hotel, Chicago.

Scott Grabs Cherock; Now Has 7 Brass

New York—Shorty Cherock joined Raymond Scott's band last week (9) when the band finished its vacation and took to the road into the Midwest. Cherock was added as a fourth trumpet and does not replace anyone.

Another newsy switch in the Huckleberry Duck band's personnel finds Gabe Gelinias on alto. He's a former Jan Savitt star who plays tenor as well as alto. Cherock left Tommy Dorsey to go with Scott. Before working with Dorsey Shorty was a sideman with Gene Krupa, Bob Crosby and Jimmy Dorsey.

At least three other switches are expected before August 1, according to Scott, who continues to record for Columbia.



Bass Thumper . . . Haig Stephens is the bull-fiddle artist with Jimmy Lytell's jazzy NBC house band. A brother of Bob Stephens, Decca recording bigwig, Haig has been playing for 10 years and can be heard on all the Decca "house band" records as well as on discs made by others in the Decca fold. This unusual "angle shot" was caught while Stephens was playing a recent broadcast with Lytell.

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Cleveland

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Proser Loses 'Every Dime,' May Go on Tour

New York—Monte Proser's mammoth "dance carnival" will be taken on tour if he can line up financial backing, associates of Proser told *Down Beat* this week. After losing "every dime I owned" in his Madison Square Garden venture Proser still believes that his idea can be a box-office success.

Cleveland, Chicago, and other cities would play host to the "carnival" with at least two name bands playing for dancing in civic auditoriums if Proser's tour pans out. Huge palm trees, a 60,000-square-foot "sky" of blue silk net and numerous other features would be carted from city to city by train and set up in the auditoriums.

Proser dropped \$50,000 in his Madison Square Garden enterprise, most of which was his own money. Ben Bernie, Charlie Barnett and Larry Clinton were the last bands to play for him. Shep Fields' contract was nullified, as were other future bookings. Extremely hot weather and a generally sluggish patronage proved too much and Proser, who was

losing money fast, closed rather than run at a loss for the full 100 days originally scheduled.

An ironic twist to Proser's closing the spot came when the Garden management, who rented Proser the arena, insisted that Proser remove his palm trees, waterfalls, blue ceilings, lights and other props immediately. Proser was broke and had to borrow money in order to get his properties out of the Garden. Garden officials said they didn't want Proser using their hall as a "storage room" while they could be renting it to others.



The Judge Is a Hard Man... "Pee Wee" Louis, first alto man in the Lawrence Welk band, will know better the next time he feels like "letting 'er out" on a downtown street in Memphis. The Judge slapped a \$35 dollar fine on Pee Wee for speeding, and here Welk band manager Keith Bain (left) is shown bailing the offender out of the Memphis jug. Bassist Parnell Grina at right admonishes Louis and tell him how ashamed all the boys in the band are.

Bus Bassey In the Army

Detroit—One of the most recent of Sam's soldiers is Bus Bassey, the ex-Goodman and Shaw tenor man, who was inducted late last month. Bus was sent to Camp Grant, Ill. Only three months ago he married dancer Jerry Gordon in Detroit. Bus is 26.



Jonah Jones Joins Charlie Barnett Band

Culver City, Cal.—Following the lead of Benny Goodman and Gene Krupa, Charlie Barnett brings Negro trumpeter Jonah Jones into the band when he opens his Casa Manana date here. Jonah leaves the Cab Calloway unit to become the first Negro instrumentalist on the Barnett payroll.

Jones gained considerable prominence a few years ago as a member of Stuff Smith's small band and also for his work on records with various ace colored units. He had been with the Calloway brass section for several months. The salary involved was not learned, but it was understood to be substantial. Jonah replaces Lyman Yank, who left Barnett to join Bob Crosby.

Bill Borden In Army; Claude Thornhill Jits

Minneapolis (Special)—Clarinetist George Paulsen was rejected by the Ft. Snelling medical examiner here because of weak eyes.

New York—Claude Thornhill is jittery over losing men to the army. His chief arranger, Bill Borden, a first lieutenant in the reserves, left for camp last week. He hopes to arrange there, however. George Paulsen, clarinetist, was drafted and replaced by Jack Ferrier, former Bob Crosbyite. Betty Claire, Thornhill's singer, also is out and Claude intimated that Kay Doyle would get the job. The band is still touring and dropping into town regular for Okeh record sessions. Thornhill takes his gang back to Glen Island Casino in about six weeks for a long run.

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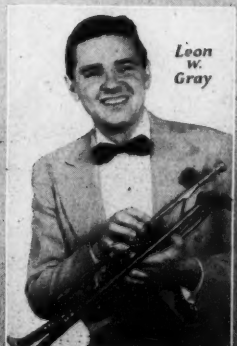


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Fled Hitler, Now 'Happy' Harden Makes a Comeback

New York—A musette-playing band leader who a little more than a year ago was forced to flee his native Czechoslovakia, leaving his life's savings of \$25,000 in the possession of the Nazi Gestapo, is making a new name for himself here via a string of fast-selling recordings.

He is "Happy" Harry Harden, who arrived in New York about 18 months ago after eluding the Nazis for nine months. Harden was famous abroad for the 2,500 plat-ers he made for British Decca in his 10 years as a leader in Czechoslovakia, playing such world-famous

resorts as Karlsbad, Marienbad and others. Using a combination consisting of his own musette, two trumpets, trombone, two altos, tenor, drums, guitar, bass and piano, Harden's recent Decca records are bringing him a "rep" here which may possibly, within a short time, equal his reputation abroad. Harden's guitarist, Meyer Hudish, manages "Happy's" affairs. All the musicians are New Yorkers; none of his European sidemen could leave when he did.

"When Hitler moved into my home," Harden told *Down Beat*, "I was forced to sign away my bank books. It meant losing about \$25,000 I had saved when I decided to move with my wife and 9-year-old daughter to America." Harden had about \$1,200 stashed away in Holland and Belgium, fortunately, which was enough to pay his transportation here on the S. S. Statendam of the Holland-America line. "America is the greatest land in the world," Harden says. "No American realizes it. That's how I got my nickname. Shortly after I ar-

He Escaped from Hitler's Gestapo



New York—Shown at right is "Happy" Harry Harden, noted European band leader, who fled Hitler's Gestapo organization and after nine months of travel, finally found refuge in America. Harden, now recording for Decca, was forced to leave his life's savings of \$25,000 with the Gestapo. He is shown with Louis L. Sebok, Decca's foreign record bigwig, left. That Harden suit is a snappy Czechoslovakian creation. Pic by Otto Hess.

rived in New York Jack Kapp of Decca was so impressed with my happiness that he made 'Happy' my professional name." Harden has since taken out his first citizenship papers and will become a naturalized American.

Harden's band performs only on records, but location work may be forthcoming after his name is better established. Harden's band emphasizes polkas and Bohemian music, for which there is a tremendous demand in the Middle West.

Mort Davis New Teagarden P. M.

New York—Charlie Teagarden has completed negotiations with Mort Davis, who this week takes over as personal manager for the trumpet-toting leader. Teagarden closed his 4-month engagement at Donahue's in Jersey this week and now heads into England on one-nights, with Davis handling him.

Davis is best known as former manager of Benny Carter. Jack Robbins has just signed Teagarden to a songwriter's contract.

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NEW YORK, N. Y.

R.A.F. Band Entertains Luftwaffe

London—The most surprising form of broadcast propaganda yet promulgated in the war is the recent series of BBC programs played by a R.A.F. band and directed at the German flyers in the Luftwaffe. Every Wednesday afternoon a special dance music show has been played for the Germans and, according to a recent issue of *Melody Maker*, the London music weekly, a neutral newspaper correspondent who had just arrived in England after touring Germany and occupied France told BBC officials that he actually heard the R.A.F. program being received in the officers' mess at a German airdrome.

Considering this "success," the BBC was said to have been considering two special Luftwaffe "entertainments" each week. Here's the lineup of one R.A.F. band which played one of the shows:

Bill Apps, sax; Les Duman, Cliff Timms, Basil Skinner, sax; Chick Smith, Ted Allaby, Les Lambert, trumpets; Jack Reid, bass; Paul Fenoulhet, George Thomas, trombones; Pat Dodd, piano; Jack Jacobson, drums; Jack Cooper, guitar, and George Beaumont, front.

Linda Keene on Her Own, Solo

New York—Leaving the Muggsy Spanier band in Boston at the same time bassist Bob Casey left, Linda Keene returned to New York and opened at uptown Cafe Society July 2 as a single singing act. The brunet chanteuse, formerly with Jack Teagarden and Tony Pastor, was set for at least a 3-week engagement at the ornate niterery operated by Barney Josephson.

Edith Harper is back in Spanier's band as vocalist. Jack Lesberg has temporarily taken over Casey's post. Spanier and ork are still in Boston territory.

Jerry Wayne Weds

New York—Wedding bells rang last month for young Jerry Wayne, singer on the Raleigh cigaret program. He married Cathie Scheninger, a non-pro, and they are making their home in N. Y. Wayne also has stepped into Jack Leonard's old spot on CBS and is getting a big buildup. Leonard recently was drafted.

Call Him 'Sheriff'

Cedar Point, O.—Henry (Hot Lips) Busse was made an honorary sheriff of this Ohio county recently while playing the ballroom at Cedar Point on Lake Erie. Busse also got a badge.

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Pete Brown Kills Cats in Catskills

by LEONARD G. FEATHER

Canada Lake, N. Y.—You won't find this spot on any map, not even an MCA one-niter route. You can't send a telegram or make a phone call to the Allen Inn in Canada Lake, but if you want to go and search for it you'll be well rewarded.

A few days at the Allen Inn give you a revealing and typical insight on the way hot jazz creeps into the remotest of spots. (Actually Canada Lake is just beyond the Catskills, at the foot of the Adirondacks, but we've been waiting years to use that headline—Eps.) The nearest town is Gloversville, and the Inn, to which the isolated fans drift in from spots up to fifty miles around, is a lonely pavilion on a highway. The bare wooden walls and slanting roof don't exactly baffle the sound, and as you walk in the P.A. system will probably knock you flat—especially if Pete Brown is taking one of those gutty, enormous-toned alto choruses.

World's Squarest Public

This is a mixed band Pete Brown has here. He opened in mid-June after a long season in Fonda, 20 miles away, and he stays here until Labor Day. What is more important is the reason Pete has a mixed band. Not because the public around these parts is exceptionally hip, but because, on the contrary, they are so square that, thank God, they never thought about a color line in music and it doesn't strike them as at all unnatural to see white and colored boys playing together.

The nucleus of the quintet consists of Pete and his drummer, Ray Nathan, and the pianist, Bubba Coakley, who still do trio numbers as a specialty. The two white boys, who have been added since the trio originated at Ryan's on 52nd Street last winter, are Jeff

Read Down Beat during these torrid summer weeks. It's light airy style will help you cool off.

fancy.

'Pete One of Greatest'

Brown remains one of the greatest individual talents in hot jazz. Aside from being as exciting a hot alto man as I have ever heard, he has added a little commercial luster to his work which should surely render him eligible by now for a major white spot of the Café Society class in New York. For Pete has a colossal technique which he has no hesitation in displaying, and a wonderful, beaming personality.

Musicians here have an easy life, playing from 9 to 2 nightly and driving around by day to the lakes and the bars; nowhere do they encounter the slightest Jim Crow element nor anything but friendship and hospitality. Pete practices three hours a day, devoting an hour each to trumpet, alto and violin. He was originally a fiddle player. His trumpet playing has improved. He even played some good blues on the harmonica. And he does a couple of jive vocals very well. But he's still a terrific alto player first of all.

Nobody knows what it's all about up here, but they seem to enjoy it and they keep coming to hear it. Anyone who touches Albany or Schenectady would be rewarded by going out of his way to find the Allen Inn. I doubt whether there is a bigger musical kick right now in the whole of New York State.



"Exciting a hot alto man as I have ever heard," says Leonard Feather in his accompanying story on Pete Brown, found working with drummer Ray Nathan and pianist Bubba Coakley, colored, and white Jeff Stoughton and Johnny Emery on trombone and tenor respectively, at an isolated spot called Allen Inn at Canada Lake, N. Y.

'Basin Street' Show Aired to Foreign Lands

New York—Recordings of NBC's Monday night *Chamber Music Society of Lower Basin Street* program are now being broadcast to foreign lands throughout the world via NBC's International Division. Diane Courtney recently replaced Louie Jean as fem thrush on the show, which is slanted at musicians and also features music by Henry Levine's and Paul Laval's house orks.

International broadcasts go to South America, Europe and elsewhere. Demand for American jazz is on the upbeat, NBC says, as a result of the blockade and lack of space on ships carrying goods across the water. American records can no longer be bought in Europe.

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Right: Parnell Grins beams with pride as he poses beside his Conn Saxophone. Below: Champagners Olson, Grundy, Sturcio, Cozzi and Worrell up for a chorus on their new Conn Saxophones.



CONN
BAND INSTRUMENTS

When Sammy Kaye Had a Jump Band



Here is a rare photo of "Sammy" Kaye's Ohio University jazz band of 1931. Sam admits this crew was "loud and swingy." But he later abandoned the style to play the schmaltz associated with his name today. He had a "Lombardo band" for a long while. Kaye is shown front and center with the baton. Saxist Kenny LaBahn, shown in front of Kaye, was with the Hal Kemp

reed section until Kemp's death. Trumpeter Al Golden (third from left, back row) is prominent as a studio horn man in Hollywood. Kaye originally played banjo in this band, but a banjo player named "Peck" White came to Ohio U., and in order to get a job playing in the band, convinced Kaye that he ought to wave the stick and become a personality kid.

I'm the Luckiest Guy In the World—Kaye

by DAVE DEXTER, JR.

SAMMY KAYE SAYS he is "the luckiest guy in this world." He says he has a product to sell and the whole dancing public—numbering in the millions—wants to buy it. As a result, he finds himself at 31 a young man with lots of money, fame and real happiness.

From a greenhorn banjo plunker on the green campus of Ohio University, leading a ragged collegiate dance combo not unlike thousands of simi-

Note: This is another in Dexter's series on "The Case of the Corn Bands." It is DOWN BEAT's belief, in the interests of fairness to all, that the leaders who front bands which most musicians frown upon as "schmaltzy" or "mickie mouse" deserve space to tell why they lead the type bands they do. Other stories in this series already published by DOWN BEAT have concerned the orchestras of Meyer Davis, Abe Lyman, Horace Heidt and Joe Reichman. Now read what's behind Sammy Kaye's philosophy of the band business.

—EDS.

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MOUTHPIECE?



which gets larger and more complex every year. As a box-office attraction today Sammy Kaye's orchestra isn't far behind Glenn Miller's, Kay Kyser's, the Dorsey Brothers' and Benny Goodman's. By the end of 1941 Kaye's band will have grossed more checks than the more-publicized outfits led by Ellington, Lunceford, Bradley, James, Krupa, Glen Gray, the Teagardens and almost any other you care to name.

"Any Ork Can Play Loud"

"It takes real musicianship to play in my band," Sammy says. "Any orchestra can play loud, like many of the big name swing bands play. But try finding musicians who can hold down a chair in a really fine sweet organization."

"Most swing musicians don't know what tone quality is in a reed section," Kaye continues. "To them only the rhythm is important. My band didn't just spring up overnight with the style of music we now offer. It took many years of work and long rehearsals, which we still stress, for us to get perfection."

Sammy is by nature a nice guy, a gent, a friendly sort of fellow who hates making enemies and who places friendship above all. If a jazz lover or jazz musician tells him his saxes are out of tune, and that his arrangements are dull, unmoving and without guts, as this writer did, Sammy is sincerely hurt—he really believes he has the finest band ever assembled and that every note his outfit ever played is in accordance with the strictest legitimate standards.

Kaye dropped in on Madison Square Garden recently and watched Benny Goodman's band make more than 10,000 kid dance jumps. The spectacle left him cold. "Maybe I was in the wrong frame of mind," he declares.

Ignorant of the Greats

But Sammy admits that Goodman's band, or Miller's band, or the bands of any of the recognized jazz instrumentalists, excite him very little. He doesn't know the names of most of the "immortals." He doesn't want to know them. While watching Goodman at the Garden his eye took in a Negro trumpeter and pianist in Benny's band. Told that he had seen Cootie Williams and Count Basie in person, Sammy registered zero. The names meant nothing.

That's all incidental, and it doesn't matter, but it seems an excellent sidelight, to this observer, on the swing and away man's outlook. Jazz leaves him as cold as his own music leaves a Goodman sideman cold. Even more unbelievable is Sammy's conviction that the Kaye band could quite easily play *One O'Clock Jump*, *Sugarfoot Stomp* and all the other revered jazz classics as well as the jazz bands play them. "Just put the arrangement in front of my boys, give them a little time to run it down, and we'd play it just as well," he argues. "The arrangements in our book are more difficult to play than those loud stomp things."

Top Man at Meadowbrook

Yet one has to admire Sammy, as a man, for his struggle to be a success. And how about his recent engagement at Meadowbrook, long a hangout for the jitterbugs of Jersey and the nation's foremost jazz bands? Frank Dailey, who runs the spot, told *Down Beat* without any reservations that "Sammy Kaye's outfit did the greatest business of any band which ever played Meadowbrook." Not one night, but every night. Jimmy Dorsey? Larry Clinton?

(Modulate to Page 31)

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OTTO CES

Earl Hines Picks 'Five Greatest Jazzmen'

"The five greatest musicians in all jazz history are Louis Armstrong, Benny Goodman, Coleman Hawkins, Tommy Dorsey and Duke Ellington."

Earl Hines, whom many believe to be one of the five greatest himself, cut loose with that statement last week while touring with his band. Urged by a *Down Beat* reporter to "let your hair down, Father, and give with some ideas on the really great musicians," Hines sipped cokes behind the bandstand and gave reasons for his selections.



Fatha'

"Louie stands alone," said Hines. "There just isn't anyone near him on his instrument. Like someone wrote, Louis Armstrong is jazz itself."

"BG's Name to Live"

"Goodman is the greatest white musician of all time, in the jazz field," Hines went on, emphasizing that Benny also is a great organizer, and a man who has done more to eliminate racial prejudice and color lines than anyone else. "In years to come Goodman's name will always live, long after most of the 'swing' maestros of 1941 are dead and forgotten."

Hines declared Hawkins, like Armstrong, to be so outstanding that reasoning was unnecessary. "He made the tenor sax an instrument," said Earl. "No one has ever pushed him. The Bean is the best and always was."

"Tommy Dorsey is my idea of a white musician who has everything. Technique, good taste, experience and a real knack for organization and selecting song material. Some like Higgy or Teagarden better, but neither knows his instrument as well as Dorsey."

Earl in Rare Good Mood

As for Ellington, Earl pays homage to the Duke's composing, arranging and directing genius. "Maybe Duke's piano doesn't sound so thrilling to those who don't follow his band religiously," Earl pointed out. "But man, when he

Sorry, Filas

New York—*Down Beat* unwittingly embarrassed Gregory Fila, age 10 weeks, by publishing the erroneous data (July 1 issue) that his mother, the former Dolores O'Neill, and his dad, trumpeter Alec Fila, were married "recently." What we should have said was that the couple only recently announced their marriage, which actually took place Jan. 15, 1940 at Elkton, Md. Forgive us, Greg, and tell Mom and Pop we're sorry, too.



Temporary Truce

was called between leader Ben Pollack and recently divorced wife, Doris Robbins, recently when Doris rejoined the band as vocalist on a one-nighter tour. Regular chirpie, Armide had to retire to await the stork. She's the wife of Pollack trumpeter Bobby Clark. Note Pollack's tongue in his cheek.

Down Beat goes into its eighth year with the August 1 issue. Seven years of the *Beat* have seen the wide acceptance by the public of swing music, seven years of startling developments, trends, and changes in the music business. Keep in step with the next year's progress through a subscription to *Down Beat*. Twenty-four issues for three dollars. Send it in now!

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Wm. Morris' New Small Band Dept.

Chicago—A new "small band" department has been inaugurated by the William Morris office here, to handle booking of cocktail, strolling and similar units of from two to seven pieces. New department is headed by Eddie Fritz, prominent around Chicago for his work on trumpet and accordion with small combos. He currently leads his own group, the Ambassadors of Note, in the Dome of the Hotel Sherman here. Willard Alexander set up the deal.

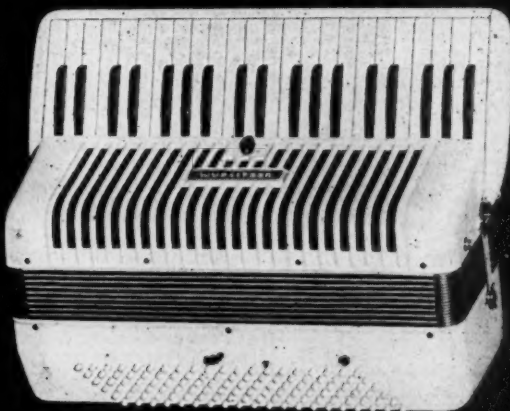
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CONN
BAND INSTRUMENTS



From Joey to Vaughn

... Mildred Law has withdrawn her blond and shapely eye-appeal from the cast of the Broadway musical "Pal Joey" and has taken a job singing with the Vaughn Monroe band. It's her first band chipping job although she has appeared as a tap dancer with Eddy Duchin, Rudy Vallee, Glen Gray, Phil Harris and so on. She has a string of hit musical shows behind her. Monroe keeps Marilyn Duke, too. Band's doing one-nights.



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Frazier Keeps Muggsy; Says Band Has Drive, Guts, Color

by GEORGE FRAZIER

Always there is something to worry me. One month it is Stephen the Smith and the next it is Benny the Goodman; one week all thirteen of the Eberle brothers and the next Helen the Forrest-I-can't-see-for-the-trees. Always there is something to furrow my brow and spoil my digestion; always something to keep me absolutely livid from one day to the next. This month, for example, it is Muggsy Spanier's band. But this month it is worry with a difference. I'm worried because Muggsy's band is so good that I'm afraid that it will not always be as fresh and as exciting as it is at this very moment.

Ah, But Not Muggsy

Most big bands I give you. I give you Miller and Krupa and the Dorsey's pretty nearly all



Frazier

my baby in the redolent day and age of the McKenzie-Condon *Changes Made* and now, after more than a decade, he is still my baby. This band of his has life and movement and color. It has, as his own playing has, drive and guts and a quite miraculous devotion to the basic principles of the art form wherein it works. It has none of the slickness of Goodman, none of the fakery of Miller, none of the

Significance of Shaw. But it does have the high, lovely excitement of a good small band and because of that I love it. There have been better sections than these of Muggsy's, better individual musicians, and better whole ensembles too, but aside from the first-class colored groups there has rarely been a large band that managed to project as much spirit. I don't know what Mr. Simon will mark it, nor do I especially care, for there are values in jazz music above and beyond the question of mere mechanical perfection. It seems to me that the Spanier band has these values and I say the hell with whether or not it has the musical discipline, the immaculate adherence to the notes of an arrangement, that you find in any band guided by that poor man's Pee-wee Russell, Benny Goodman. Muggsy's bunch plays jazz and that, for me anyway, is the important thing.

'Formal Reviews Unfair'

It is still in its formative stages, of course, and to subject it to any formal review would be manifestly unfair, but even at this early date it can safely be said that it has the right conception. The right conception and some awfully good men to carry it out. There is Muggsy, of course, and he is lovely. There is George Wettling on drums and Dave Bowman on piano and Vernon Brown on trombone and they are lovely, too. And then there are the arrangements by Dean Kincaide, which are simple, tasteful, and always with plenty of room for the soloists' freedom of expression. So, all in all, it is an exciting band. So exciting, as a matter of fact, that it has me worried.

The biggest disappointment I've had in a long time was Gene Krupa's band. I went out to Totem Pole to catch it and came away with the dismaying awareness that it is just another band. Roy Eldridge is a good trumpet player, but his duties under Gene consist of blowing the loudest, highest notes possible; the reeds have a poor blend; and Krupa, one of the best when he wishes to be, has become a soloist. It doesn't hurt the band at the box-office, but I ask you. Is it jazz?

I suggest that instead of listening to Krupa you try to catch

either Harry James or Charlie Barnet on their good nights. Both bands have their faults (Harry's when he screams and Charlie's when it apes Ellington), but at their best they're capable of playing with unmistakable fire. Harry's a good trumpet player and Charlie's an extraordinary tenor and I think their talents deserve more consideration than most of us (oh, yes, me included) have given them. The point here is that these two bands



'Him I Will Keep'

says writer George Frazier about horn-blowing Muggsy Spanier, shown above. "He was my baby," says George, "in the redolent day and age of the McKenzie-Condon *Changes Made*, and now, after more than a decade, he is still my baby."

Frazier's comments on Muggsy's new band are the first critical analysis of the outfit to appear in any trade paper. Read the accompanying article for the reaction of a discerning ear to a band which will debut on Decca records in a few weeks.

Hines Using Ofay Arranger In Army Camp

Fort Ord, Cal.—Just about every big name white leader in the business has a Negro arranger working for him, either full or part time. But Earl (Father) Hines in his unorthodox way is one of the very few colored maestros who depends a great deal on arrangements penned by an ofay.

The "ofay" is Pvt. Mort Maser, best known for his versions of *Everything Depends On You* and *Sally Won't You Come Back* which Hines recorded on BBird. Maser, who was working in a small white band in Los Angeles in 1937 when Earl met him, has been writing for Hines ever since. All the songs that Madeline Greene and the "3 Varieties" sing are arranged by Mort.

Uncle Sammy called a while back, though, and Arranger Maser quickly became Private Maser. But changing from tux to khaki made no difference. Here at this famous California training center Maser spends all his spare time with manuscript paper, working on new tunes for Hines' band. *It Had to Be You* is his latest.

Hines also employs Bud Johnson and Franz Jackson, his tenor saxist, and Jimmy Mundy, free-lancer, as members of the Hines arranging staff.

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frequently achieve jazz of a high order and the fact that they just as frequently achieve something else again shouldn't be held against them too strongly. Even a little jazz is a good thing these days.

One of the things that I fail to understand is the almost total neglect accorded two albums made by Lee Wiley in the not too remote past. One (for Liberty) is a collection of Gershwin tunes and the other (for Rabson's) is a set of Rodgers and Hart selections. The performances by the small accompanying band are generally first-rate and Miss Wiley, although she has her flagrant faults, sings with real feeling. I am the sort of man who believes that that sort of work should be encouraged and I respectfully urge you to inspect the albums.

Bobby Hackett (*requiescat in pace*) is joining Glenn Miller. Always there is something to worry me! Never a moment's peace.

Sidney Bechet One-Man-Band Disc Released

New York—Victor records last week released a disc cut by Sidney Bechet as a one-man-band. *Sidney Bechet* is the title of the disc. In *The Sheik of Araby*, Bechet first played the tenor sax part through, then the bass, while listening with earphones to a play-back of the sax line. This procedure was repeated as each new instrument was added to the recording—drums, piano, soprano sax, and clarinet. On *The Blues* Sidney first played the piano solo followed by two accompaniment choruses on piano. Then the tenor part was added, then clarinet, then soprano sax.

Average Joe Blow

New York—Ray Potter, musicians' pal who operates Hotel Forrest here, for five years has been keeping figures on musicians and how they live. His composite chart of a Joe Blow follows:

He is 23, eats four times a day, at noon, 6 p.m., midnight and again at 4 a.m. For breakfast (noon) he has orange juice, bacon and eggs and coffee. At six he eats chicken liver, onion soup, roast beef with potatoes and peas, strawberry shortcake and coffee. At midnight he devours a steak sandwich and coffee, and for the 4 a.m. snack he eats a hamburger—and coffee again.

"And Scotch and soda is his favorite drink," Potter says.

Hudson-DeLange Together Again?

New York—Will Hudson and Eddie DeLange may soon pop out with a new band on a New York location. The team has been rehearsing a new crew in New York with an eye toward resuming where they left off in 1938 when Hudson and DeLange split.

Hudson is famous for his arrangements, and at one time was *Down Beat's* arranging columnist. DeLange and he organized bands of their own after breaking up of their own after breaking up. Eddie but neither was successful. Eddie has become more prominent as a songwriter than as a band leader.

Neither Will nor Eddie will reveal their booking office affiliations. Idea is still in the experimental stage. Dickering between each other to become co-leaders again has been going on for several months.

George Frazier's jazz critique is a monthly feature of *Down Beat*. You'll either agree with him heartily or you'll think he ought to be shot, hung, and quartered.

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What Goes on the West Coast—

Lyman Draws 'Em Though Critics Hoot, Cats Jeer

Los Angeles—The critics pan his band, musicians like to jeer at him as "the world's worst drummer," but his friends never desert him—maybe because he has never been known to desert a friend.

The guy we're talking about is, of course, Abe Lyman, currently making his first appearance in eight years in the city that gave him his start "long about 1924 at the Cocoanut Grove. Abe brought his band into Maurie Cohen's Palladium the other night and the way the old burg turned out to welcome him was really something.

And it's been just about that way every night since. Even the kids, who, according to all the dope, should be hanging out at the Casa Manana with Jimmie Lunceford, are spending large quantities of the old man's dough at the Palladium to dance to Abe Lyman.

The thing we like about Abe is that in spite of the fact that his band has been most successful in so-called "high brow" spots he has never attempted to assume any "high brow" airs himself. He still talks the same way he did when he was driving a taxi. The guy is real. Maybe that's what it is that pulls 'em in wherever he plays.

Bands About Town

Added to the list of fine small combos this town has is Lyle Griffin's new outfit, which opened recently at the El Modeno. The El Modeno is operated by Harry Highsmith and Dave Snell of the MGM music dept., and they picked a band with real musical appeal. . . . Bandleader Chuck Foster, now in his 10th month at the Biltmore hotel's Bowl, seems to have hit the jackpot with his topical song, *I've Been Drafted*, published by Vanguard. An air plug by Bob Hope and Dorothy Lamour was followed by a rush by name bands for waxing privileges, with Kay Kyser the lead-off man. Incidentally, Chuck's own band is hitting big sales marks on the Okeh label.

Carroll Air, Show Clicks

Manny Strand, who ably holds down a tough baton assignment at the Earl Carroll theater, caught a nice extra spot in the Roma wine air show, which originates on the stage of the Carroll theater. It's a Don Lee—Coast network show and has been grabbing a good hunk of Saturday night listening audience out this way. . . . Hollywood bandleaders usually have to play to patrons who, on the average, are more music-wise than most. Phil Ohman at the Mocambo, for example, disregards all but the best of the current tunes and has built a library that stresses America's

best popular music—the show music of Gershwin, Kern, Youmans, Arthur Schwartz, Cole Porter, Rodgers & Hart, etc. . . . Al Barr, at Slapsy Maxie's also plays down the passing "Hit Parade" in favor of sophisticated but solid arrangements of operatic arias and melodies from the classics. . . . Dick Winslow and his "Musicallegians," now in their second season at Bill Jordan's Bar of Music, supplied the accompaniment (instrumental and vocal) for Tony Martin's recent Decca recordings and are slated by Jack Kapp for a Decca build-up.

Session Stuff

Augie Augustine's Tuesday night sessions at the Club La Valle still growing bigger with each week. Looks like these bashes, started by Augie more or less on his own just a little over a month ago, have already become an "institution." Hollywood Cafe, now featuring the "Monday Nighters" (see following notes) and the It Cafe, under the guidance of Davy Forrester, still compete for the Monday night business. Interesting angle about this "Monday Nighters" combo, a co-op group, is that it is comprised largely of musicians who started the Monday night jam session idea in Hollywood back in the days of Joe Sullivan and the old Speedboat Cafe, around 1936. . . . Ray Sherman (son of Bandleader Maurie Sherman) recently the piano solo feature at Gordon's, is now featured



One of the Most Talented gents in all Hollywood is Leigh Harline, shown at right above. Leigh is head of the Walt Disney music department. His music for the Disney feature, "Pinocchio" won for Harline the 1941 Academy Award. He's been with Disney (shown at left) since 1932, before which he put in several years in radio work in San Francisco and Los Angeles. The underscoring for "Snow White and the Seven Dwarfs" also was written by Harline, and he's the composer of musical scores of more than 60 short Disney subjects.

at Santa Monica's new sports center, the Llo-Da-Mar, a Harold Lloyd enterprise. Wm. Morris office caught Ray at Gordon's and signed him up. Ray's pop is currently doing choice one-nighters for the MCA office here. . . . Dave Marshall, currently at the Florentine Gardens, where he has built one of the best commercial outfits in this territory, is also a recent Wm. Morris addition with WM's Ed Fishman set to turn on full steam on a Marshall Build-up.

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Sparking the rhythm section of Ozzie Nelson's great band . . . HOWARD BRUNO and his SLINGERLAND "Radio Kings"

Making a moving picture is the most exhausting kind of work for musicians—long hours on the set, a regular job at night and record dates sandwiched in between, make it a tough grind. So Ozzie Nelson's Howard Bruno really had occasion to appreciate the light and fast action of his "Radio Kings," while the band was making the new picture, "Sweetheart of the Campus." See the Nelson band and Slingerlands in action when it's released in a short time.

But regardless of what kind of work you're doing you'll find that Slingerlands can do things for your playing too. Have your dealer show you the famous "Radio Kings," played by Gene Krupa, Buddy Rich with Tommy Dorsey, Ray McKinley with Will Bradley and Maurice Purtill with Glenn Miller.

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DOWN BEAT

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(Jumped from Page 1)

'Benny Goodman Insulted?'

There's a story going round that Jose Iturbi, the Spanish classical pianist and conductor, insulted Benny Goodman by refusing to appear on the same program with him. Iturbi was scheduled to conduct the Philadelphia Orchestra in a concert at Robin Hood Dell July 10, featuring Benny Goodman in the role of classical clarinetist and co-conductor. Senior Iturbi is supposed to have said "No one is going to put me on the same stand with a jazz band leader. I think it would be detrimental for me even to appear with a jazz band." Benny Goodman was quoted as saying, "Maybe we can find a better conductor for the night. There are plenty of them available."

Conductor Iturbi Won't Appear on Same Stand With Swing Band!

Now if this is a true story, it is not even grade 3 Americanism. Philadelphia friends of Iturbi say that the former Valencia movie-house pianist likes swing music, and makes a practice of skimming over boogie woogie tunes whenever nobody is listening. One thing is certain: he does not play this easy and undignified music well enough to get a job in any first class American dance orchestra. Benny Goodman, swing clarinetist, can, however, sit in with the finest symphony orchestras in the country.

But if this is a phony feud, it is another low in the music business.

Clever press agents are expected to bring out the colorful characteristics of their clients, and to arouse as much public interest in them as possible. But neither artists nor their publicity men should misrepresent the truth. The public resents being fooled. So do reputable newspapermen who try to serve that public with truth, and keep their faith by always being reliable.

One of Benny Goodman's publicity men, Les Lieber, is one of the most enterprising and talented individuals in the field. It seems incredible that he would endanger his own reputation and that of Benny Goodman by trying to fool their very good friends if this story was not true. Benny could not be reached when this paper went to press, and Jose Iturbi, refused to affirm or deny the truth of the story.

Down Beat's Seventh Year As the Musicians' Bible

Nicknamed the "musicians' bible" by many admirers, Down Beat has nevertheless tried to be everything a musician needed and to inform and guide him in his own best interests.

The Beat sticks out its chest in pride at having come a long way from the pinched days seven years ago when two guys with an idea rented a used typewriter, got together in a musty basement of a north side apartment building in Chicago and pecked out the first issue of Down Beat.

We're deeply grateful to the musicians of America, who liked our idea and who let us know they liked it by faithfully sticking with us through those first raw issues, and by spreading the news of the little trade sheet to their fellow musicians until now the Beat twice each month is read by thousands of orchestra men throughout the country.

The progress of Down Beat during the past seven years has reflected the progress of modern music and the increasing musicianship of its purveyors. And we like to feel that the advancement of these things has been partially at the encouragement and instigation of Down Beat.

We know and admit many mistakes. But we will always try to improve. There are still many evils and injustices in the music business. We will try our best to point them out again and again and to help correct them.

Last year we sold over 1,000,000 Down Beats. That's 1,000,000 reasons how we can help make this a better music world to live in. Down Beat's ever increasing staff wish you well, and will always welcome your suggestions and constructive criticism. They are Flynn and Dexter in New York City, Emge and Rothenberg in Los Angeles; Toll, Beaumonte, Herrick, Burrs and Cons in Chicago. Thank you.

Musicians Off the Record



A Rappolo of N.O. . . .

Not Leon, the great, but his younger cousin, Fano, is this sharp looking lad. Fano plays the stick in the style of his illustrious cousin, and is with the Leon Prima band. This pic was taken in 1930 when Fano was clary man with a military band in New Orleans. Down Beat pic courtesy Charlot Slotin.



'Rat Embouchure' is what the boys up in Detroit call Ivan Kay's. You can see why. Ivan, who is popular with the boys up in Detroit who hang out at his music and instrument shop, is shown here inflicting some of his foghorn inflections on Harry Schuchman, Bob Chester reed man, who dropped in to be brought down.

Immortals of Jazz

Out of 42 "Immortals" columns, Mildred Bailey becomes the second woman to be honored. For more than a full decade the greatest of all girl jazz vocalists, Bailey today is more popular than ever. A native of Spokane, Wash., she's a sister of the famous Rinker brothers. Mildred's career started when she worked as a songplugger, singing new tunes, in a Seattle music shop. Later,



Paul Whiteman heard her, hired her, and gave her the first push up the ladder of success. In 1933, while with Whiteman, Bailey married Red Norvo. After she left PW she recorded and worked theaters, joining Norvo's band in 1936 as featured songstress. Since the Norvo-Bailey band broke up in 1939 Bailey has picked her own jobs, continuing to record under her own name, more recently under a new contract with Decca. Greatest of the white blues singers, Millie also rates as high with a current ballad or novelty. Because she is tops in a field which offers her little competition, Mildred Bailey is named for Down Beat's "Immortals" column.

D. E. D.



"Bill says we'll have to count him out for our session tonight; MCA booked him for a seance."

Chords and Discords

'To Hell with the Long-Haired Jerk!' Dex Stands Avenged

Pittsburgh

To the Editors:

To hell with the long-haired jerk who took Dexter to task for his review of the latest Ellington-Blanton disc in a recent issue of the Beat! I should like to point out to this person that, while you certainly could not call Dr. Koussevitzky's recorded bass solos "bull-frog bass bowings," neither could you call them good jazz, which after all is the type of music Ellington and Blanton are supposed to be trying to play! Speaking from a jazz standpoint, the disc was just as bad, if not worse, than Dexter said it was!

CHARLES C. SORDS

Now Is That Clear?

Forest Hills, L. I.

To the Editors:

In your June 15 issue you

printed an article which reads that Rod Cless is the leader of the orchestra out at the Ideal Spot, in Forest Hills. Such is not the case and I request that you print a corrected statement in your next issue.

I am and have been the leader at the Ideal Spot for the past 18 months and Rod Cless has been working for me for the past four months as a featured clarinetist and not as the leader.

JOSEPH GRAUBO
Drums, formerly with
Art Hodes' Columbia
Five.

You're Welcome, J. C.

New York City

To the Editors:

I have always been and probably always will be a devoted Charlie Barnet fan. For years now I have read magazine and newspaper articles branding him as Duke Ellington's imitator. In your June 15 issue (Modulate to Page 11)

RAGTIME MARCHES ON . . .

TIED NOTES

RUE-ZIMMERMAN—Barbara Rue, major-ette of Hank Karch's Electro-Phonic band in Cincinnati, and A. G. Zimmerman of that city, July 4 in Ciney.

KEMP-MATURE—Martha Stephenson Kemp, widow of the late band leader, Hal Kemp, and Vic Mature, actor, in New York June 17.

FEATHER-ASH—Leonard Feather, the English jazz critic and press agent, and Carol Rorvig (Ash), in New York June 13.

STULCE-BEIN—Fred Stulce, saxist-arranger with Tommy Dorsey, and Mary Helen Bein, dancer, six weeks ago in St. Patrick's Church, Dallas.

RICE-BARNES—Dorothy Rice, of the WGY (Schenectady) music rights department and daughter of Edward A. Rice, violinist-leader of the WGY string orchestra since 1922, married to Frank Barnes, General Electric Co. engineer, a month and a half ago.

KING-De AZAVEDO—Alyce King, of the King sisters with Alvino Rey, and Sydney De Azavedo, in New York June 17.

STOUT-RUSSELL—Garland P. Stout, band leader, and Lucy Ellen Russell, both of Asheville, N. C., June 1 there.

THOMAS-BALDWIN—Steve Thomas, piano with the Eddie Wiggins band, and Elsie Baldwin, vocalist with the same crew, at Rannoke, Va., recently.

McCANN-GRAHAM—Lloyd McCann, piano with the Tiny Hill band, and Betty Graham, of Denver, June 30 in Methodist Church, Berwyn, Ill.

WAYNE-SCHENIGER—Jerry Wayne, a singer on the Raleigh cigarette program, and Cathie Scheniger, in New York last month.

MONACO-HEDGES—Hugo Monaco, band leader, to Mary E. Hedges, in Logan, Ohio, six weeks ago.

NIELSON-WRIGHT—"Swede" Nielson, trumpet with Johnny Long, and Evelyn Wright, of Virginia Beach, married there June 23.

NEW NUMBERS

MADRIGUERA—A daughter, born to Mrs. Enrie Madriguera June 15 at Port Clinton, O. Dad is the band leader, mother the former Patricia Gilmore, vocalist.

ALEXANDER—A daughter, Linda, 7½ pounds, born at Woman's Hospital, New York, June 21, to Mrs. Van (Al Feldman) Alexander. Dad is the band leader-arranger.

TOTARO—A daughter, Patricia Ann, born to Mrs. Michael Totaro, at Margaret Hague hospital, Jersey City, N. J., June 14. Mother is the daughter of Curley Adams, Broadway songwriter and publisher.

MOORE—A son, James Edward, born to Mrs. Eddie Moore, the former Marguerite Northway, at Ithaca, N. Y., recently. Dad is the band leader.

BRYANT—A son, weighing six pounds, born to Mrs. "Slim" Bryant, recently at Pittsburgh, Pa. Dad is hillbilly leader at KDKA there.

FILA—A son, Gregory, born to Mrs. Alec Fila at Gotham hospital, New York, recently. Dad is the Will Bradley trumpeter. Mother is the former Dolores O'Neill, Jack Teagarden, Bob Chester, and "Chamber Music Society" songstress.

FINAL BAR

SPINNELL—Charlie, 36, well known English saxist with Victor Silvester's orchestra, died several weeks ago at Lyme Regis, Dorset, England, of pernicious anemia.

FITTON—Lawrence, trumpet with the Carlton Dance band of Dewsbury, England, there recently when accidentally struck by a policeman's bullet.

CRAWFORD—Millard Davis, 38, orchestra leader, June 16 at Bees hospital, Lewes, Del., after three weeks' illness.

HELWIG—John William, 65, drummer and former member of the Marvin Miller orchestra, June 12 at his home in Dover, O.

KELLS—Frank E., 56, voice teacher who taught, Ginny Sims, the Kay Kyser glee club, Les Tremayne and others, died June 17 at his home in Aurora, Ill., after six weeks' illness.

PARKS—George A., 81, Detroit musician, died at his home there June 10. He was a member of the Grand Opera House orchestra for years.

CONNORS—Leo F. (Buckshot Carr), 46, musician, last month in an auto accident near Bedford, Pa.

DETON—George M., 69, one time member of the Cleveland symphony and former Medina County (O.) probate judge, died last month at his home there.

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More Chords, Discords

(Jumped from Page 10)

I was overjoyed to see Charlie's statement. Thanks Charlie, for restoring my faith in you and your music.

J. C. MANUS

'Ardent Jap' Fem Pines For 'Her Boy' Alpert

Los Angeles

To the Editors:

When Glenn Miller left L. A. on his way back east, the bass man of his aggregation left more than a favorable impression upon a few oriental fans. Mr. Alpert has been drafted and here I am, staring at a blank wall as far as his address is concerned. Although I'm just a mere acquaintance I would be more than grateful if you would relieve this Japanese gal by giving the exact address of "our boy."

Don't think I'm not aware of all those beautiful "chicks" whom "lady killer" Alpert met while he was here in southern Cal. That boy has a way with gals, and I'm just another victim of his wiles—oh gee! (a very deep sigh).

MARY OYAMA
Ardent Oriental

We are happy to be able to inform Miss Oyama and all the rest of those beautiful chicks with whom he has such a way that their hero, "Trigger," is now beating his bass down at Fort Harrison, Indianapolis, Ind.—EDS.

Corrected We Stand

DeKalb, Ill.

To the Editors:

My picture appeared in the June 15 *Down Beat* over the name "Myrtle Pooler." Would appreciate your correcting this error.

EVELYN ROSS

Pans Frazier for Panning Helen Forrest

Washington, D. C.

To the Editors:

As a regular reader of *Down Beat* I want to get something off my mind. I have noticed that George Frazier persists in panning Benny Goodman's singer, Helen Forrest. I can't understand why. I like a good vocal and the way Frazier has been panning this girl, I thought it must be so. But I got to wondering if she was so bad what was she doing with Benny Goodman. I decided to find out how bad she really was. I listened to records and when she was on the air, and I have to tell you how off Frazier really is. I think Miss Forrest is terrific. She is a grand little singer and Frazier is all wet if he says any different. He asks if there is anything wrong with Dave Dexter's ears—Dexter says she is great. She is; it is Frazier who should have his ears checked.

SAM FOGEL

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'You Could Have Knocked Me Over with a Bomb,' London AP Scribe

London

To the Editors:

You could have knocked me over with a bomb one morning recently when I was stepping over debris and noticed a copy of *Down Beat* flying from the remains of a newsstand. To an old hot man it brought tears to the eyes as I certainly was a faithful reader until I got this London assignment.

Well, sirs, I bought the copy and asked the guy how on earth he managed to get it. He said it was nothing and that if a bomb didn't get him or me he'd keep me supplied with *Beats*, which is terrific news to me.

Music isn't much at the moment but we have about 25 clubs running in the west end. American newsmen, you can imagine, are among the more frequent customers. The stuff generally isn't hot enough here for me and I sort of had the heavens when visiting one of the higher priced hotels recently and I encountered the band playing from sheets.

An awful lot of corn passes for up to the minute American style jump, but in wartime, I suppose, you can't complain.

The record situation is wonderful. You can dig through the files over here and really come up with some nifties. All kinds of Bixes, etc. I found some old Louis that are swell and some Jack Teagardens that are wonderful.

Incidentally my housemate here, Tommy Yarbrough from Oklahoma, agrees with me that the best way to ride out a bombing is to get your favorite records, turn the phonograph up high and let it outlast the bombs.

Keep up the swell sheet and keep them coming this way. It's really a Henderson score to these old homesick eyes.

EDDY GILMORE

Both Eddy Gilmore and Tommy Yarbrough are on the staff of the London branch of the Associated Press. Their names frequently are seen heading AP news and feature stories on the war over London.—EDS.

MONEY in the BANK



There's money in the bank, applause in his ears and joy in his heart ever since he made a date with himself at his dealer's and bought a Deagan Imperial.

"She's a spotlight natural," he explains proudly.

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THE CHOICE OF THE MASTERS

Al Saj Comes to Defense of Wettling

Detroit, Mich.

To the Editors:

In a recent "Chords and Discords" letter a drum instructor states that he was shocked and surprised at the statement of George Wettling saying that he did not think that long drum solos were musical and interesting. This drum instructor says in his letter that when he plays a drum solo all the people gather around him three and four deep. I have a great deal of faith in a drummer such as George Wettling, one who is successful in the profession. More faith indeed in him than in a drum instructor. This letter in *Down Beat* did not give the details of the circumstances under which this drum instructor played his solo. Maybe he was just playing for a bunch of kids and jitterbugs. From experience in the orchestra business (and being a drummer myself) I have learned that the majority of people who like to dance and enjoy good music do not like an excess of drums. They like instead good solid swing and soft sweet music which come from musicianship good taste. So in defense of Mr. Wettling, in my opinion the best all around drummer in the business, I say George is right when he says that drum solos when they are long are not music.

AL SAJ

Wants Every Down Beat

Almont, Colo.

To the Editors:

I am now a steady subscriber to your magazine. Prior to this time I had heard much about *Down Beat*, but never quite got around to buying one. Finally I happened to get your June 1 *Beat* and was so satisfied with it that now I would like to inquire as to whether I could purchase all previous issues to make my future library complete. I would like to have every issue that has been published.

BOB MINCH



Calls Eddie Charles a 'Follower of the Banal'

Winnetka, Ill.

To the Editors:

I have been wondering how *Down Beat*, always a champion of "righteous jazz," could harbor in its back pages a column, "Small Band Banter," that spreads the vile gospel of commercialism, and has in its stronger moments actually urged musician readers to "get some funny hats" and do "anything for a laugh."

All of this seems to me a sacrilege on *Down Beat's* part, to print this Charles guy's stuff in the same sheet with Dexter, Aegis, and Frazier. If he's going to talk about small bands, why doesn't he, instead of putting the Freddy Fishers as the type of small band to shoot for, place the proper laurels before the collective feet of Red Allen, the Russell-Condon groups, Frankie Newton, Eddie Durham, Lips Page, Joe Brown, Teddy Wilson, John Kirby, and all the rest of the great musical groups that

Charles and all the rest of the followers of the banal scoff at?
B. RITTERSPOON JR.

Hang onto Eddie

Chicago

To the Editors:

Eddie Charles' "Small Band Banter" column is the only one in *Down Beat* that seems to realize that a musician is in this business to make a living at it. Hang onto Eddie.

JIM FULLER



Meet Another... SLINGERLAND DRUM STAR...

DICK FARRELL with BOBBY BYRNE



NOWADAYS it takes more than just a good personality to make a bandleader. The maestros of today are the ace sidemen of yesterday and that's why Bobby Byrne's new band is such a success. He knows music and he knows musicians. Perhaps that's the reason he chose a SLINGERLAND drummer, brilliant young Dick Farrell whose rock and steadfast tempos put such a lift in the band.

Why not join the endless procession of "name" drummers who play Slingerland "Radio King" drums and tunable tom-toms? Why not follow the lead of skin men like Cliff Leeman with Charlie Barnett, Bill Hartly with Ray Noble, Phil Raley with Emil Coleman and Gene Lehman with Claude Thornhill?

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WHERE ARE THE DRAFTED MUSICIANS?

See the list of musicians and the camps they are in on page 35 August issue of MUSIC and RHYTHM now on sale at MUSIC STORES and NEWSSTANDS, only 15c. Subscribe now by using CHARTER subscribers' coupon on page 5 of this issue of *Down Beat*.

Ravings at Reveille

by
"SARJ"



There have been more than a hundred musicians in the Los Angeles AFM Local inducted into various branches of the service, and the officials over at Local 10 in Chicago tell us that the number of its boys plucked off is nearing 200.

And the registration two weeks ago of all the lads just turned 21 is apt to snare a substantial batch of the young cats around the country.

Bob Acri, the ex-King's Jesters, Fabian Andre, and NBC pianist from Chicago, shoots us a note from Camp Croft, S. C. Says Bob,

"Scale here is same as NBC \$21, but I only get it one day in the month."

Latest inductees from Miami include Frank Velardi (French horn), Vic Tantalio (sax), Paul Barbuto (bass), Maurice Morse (sax), Frank Purnell (trombone), and Henry Sudlow, (trumpet), all at Ft. Crockett, Galveston; saxist Freddie Crisafi and pianist Jack Cavallaro in the 102nd Infantry band, A.P.O., 43rd division, Camp Blanding, Fla., and pianist Dick Whetstone, with Battery A of the 176th F. A. at Ft. Meade.

Miamians in the Navy include reed man Don Baker, who is with the U. S. Navy band stationed in Washington. Don enlisted for six years. . . And Gil Newkirk is on a three months training period at Naval Reserve Station in Chicago.

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BROWN BAND A WOW IN B'WAY BOW!

VARIETY said: "A year from now the Strand should be able to take credit for giving a new boogie bounce band its first real toe-hold on the road to fame and fortune. This is Les Brown's initial stage date on Broadway; in fact his first major theatre appearance anywhere, and his urch gives every indication of getting up among the musical leaders. And not the least of the band's qualifications is Brown's own easy-to-take personality and clarity in his introductions. . . . Band is cracker-jack on sight as well as sound."

BILLBOARD said: "Besides being a hot and solid swing crew, the Brown band turns out a slick piece of showmanship throughout. Best bit along this line is Brown's verse recitation on the ASCAP-BMI struggle, which leads into the erk doing spot rhythm limerick spouts heard over the radio. Radio listeners sit it up, and that included everybody. . . . Band should definitely climb into high brackets at this pace. House packed last show opening day."

RADIO DAILY said: "Les is offering a 'Hit Parade' of commercial jingles. . . . The Number One tune—the 'hey' audience sings it out even before the band gets into it—is WNEW's station break jingle. . . . A swell stunt for Brown, a great break for WNEW, and a good example of how a bandleader can utilize radio in his stage appearances."

THE DAILY MIRROR said: "The music of Les Brown and his orchestra at the Strand has a fresh and fetching quality. The young maestro injects a bit of novelty in his arrangements and has some new ideas on tempo and tone. A swing interpretation of 'Anvil Chorus' gives the program a good send-off. Other numbers are 'Intermezzo,' 'Marche Slav' and two comedy numbers, 'Alexander Is a Swoose' and a satire on radio commercials, both well done."

about

LES BROWN

and his orchestra

featuring BETTY BONNEY

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Jack Leonard, looking sharp and healthy, was snapped at Ft. Dix, N. J., by shutterhawk Lynn Hutchinson. Leonard sings at camp entertainments with the Herbie Fields band.

Pvt. Robert L. McCary Jr. drops a note from Portland Columbia Airport, Portland, Ore. Bob asks why the *Beat* doesn't print more about guitarist Les Paul, "who

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from

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AND BAND**

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BOB STRONG and his ORCHESTRA

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RALEIGH WILLIAMS

and his
Merry Madcaps

Playing
Ramona Club
Hobbs, New Mexico



Herbie Fields and Gang Kick for Uncle Sam . . . Herbie on tenor fronts the fine dance band at Ft. Dix. Bassist is John Figarrato, ex-Meyer Davis thumper. On drums is Sid Adoff, who also is a Meyer Davis alumnus. The other tenor man showing in the shot is Sam Levenson. It's a 12-piece unit, plus Fields and vocalist Jack Leonard. Lynn Hutchinson shot.

plays more guitar than Christian, Floyd Smith or any of the others you guys rave about." Bob likes Les and Django Reinhardt on the git-box, "which I play myself in my own quaint way."

A swell story re army life comes from Fort Ord, Cal. Seems that the boys who blow the bugles have been looking for kicks lately. John Morris and Art Hill, of the 32nd Infantry, tried to jazz up a reveille call with a few Boogie Woogie Bugle Boy licks, which their superiors didn't particularly enjoy. So Morris and Hill, bless 'em, got dressed down.

And from San Miguel's Camp Roberts, also in California, comes the news that Jack Cathcart, former Joe Sanders and A. Shaw trumpeter, is tooting an army bugle these fine summer mornings. Others well known at the camp are Harvey Thomas of Paul Penardvis' crew, arranger Charlie

Congratulations
CHARLIE KROENER

and his orchestra featuring
CARMEN SUTTON and
PAUL RITCHIE
Burdette Park, Evansville, Ind.



Jones and Merle Howard of Paul Martin's crew. The bands there are led by Tech, Sgts. Bernard Pelligrini and Joe Dimeo.

Big Bill Borden, Claude Thornhill's star arranger, is a lieutenant in a camp at Tallahassee, Fla. He's trying to arrange between drills. Borden was a member of the reserves and got nipped suddenly last month. More on him later after he gets set.

Howard Bolton, who handled publicity for Sir Oliver Bibbe, Herb Flemming and other colored artists, is now with the 809th Engineers Aviation company. Howie wrote in time to tell us that the outfit leaves "in a few days" for the Philippines. They'll be at Nichols Field in Manila. They were formerly at Honolulu.

Tony Pastor vocalist Dorsey Anderson is now getting in his soldiering at Ft. Meade, Maryland. . . . Ann Du Pont's trumpeter, Bob Warren, is marching, too. His place in the band was taken by Charlie Raymond.

"Happy" Jack Hackethorn's luscious girlie photos have decorated many a page of *Down Beat* the last couple of years. But from now on we'll have to get along without his art. Jack now is with the 34th Air Base Group, at Everett, Wash., living in a tent and learning to use 1880-styled outhouses. He was drafted recently while in St. Louis. Musicians all over the country know him for his super-candid pix.

Herb Hodgkins, with Leon Prima, is a recent draftee. . . . Jules Sweitzer, the Savannah trumpeting-leader, is now in the drum and bugle corps at Ft. McPherson, Atlanta.

"Bus" Bassey, the former Goodman and Artie Shaw tenor man, is one of us—at Camp Grant, Ill. . . . And so is Claude Thornhill arranger Bill Borden, though Bill is at camp in the east.

Pvt. Mort Maser, who arranged *Everything Depends on You* and *Sally Won't You Come Back* for Earl Hines, was snatched up and is at Ft. Ord, Cal. Mort's continuing to pen 'em for the "fatha" and his latest is *It Had to Be You*.

(Modulate to Page 23)

DON STRICKLAND

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October 6th, 1941

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July 15, 1941



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Trio Socko on Blues; Goodman's Purges Don't Hurt His New Records

by DAVE DEXTER, JR.

THE WORST FEATURE of learning to master a bull-fiddle, in addition to lugging the oversized instrument around New York on buses and subways, is that the actual lessons and practice periods leave all too little time for checking the new record releases. But with no new Ellington-Blanton boo-ets to attack, and with Sullivan plays in a "pretty" groove on *Forevermore*, while the *Rag* is jerkier and less distinguished melodically. The trio's *Last Time I Saw Chicago* is a dirty old blues, but a very wonderful blues which offers exciting Russell and competent if unflashy piano and drums. *Deuces Wild* is a vehicle for Zutty's tom toms, but smacks of *Sing, Sing, Sing* too much to rate recommendation. Milt Gabler has real standouts in the trio's blues and Sully's *Forevermore* and probably few who hear them will disagree.



Russell

Benny Goodman may discard his men as if he were playing chess, but his biscuits invariably have a quality and sparkle which belies his personnel difficulties. Buster Harding's *Scarecrow* is a fast, blaring stomp tune. Tough, Bryan, Bernstein (THERE'S a bass!) and

HERE YOU ARE Ork Men • Arrangers



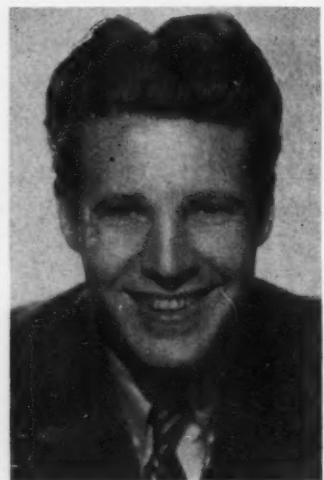
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HARRIET HILLIARD
and
ROSE ANNE STEVENS

★
Bluebird Records

★
CURRENTLY STARRING IN COLUMBIA MOTION PICTURE
"SWEETHEART OF THE CAMPUS"

Shaw Records With Mixed Band



New York—Here is Artie Shaw as he appeared June 26 recording for Victor with a large symphonic jazz band, comprised of both white and colored musicians. On drums is Shep Shepherd, Billy Taylor, bass; Sonny White, piano, and Jimmy Shirley, guitar. Only a small portion of the full band is shown here. Other jazzmen featured were Benny Carter, Red Allen, Jay Higginbotham and Lena Horne, vocals. *Allen-Pinney Pic.*

Guarnieri form a formidable, exciting rhythm team while improvising kicks are in the hands of George Auld and the boss.

Backer Not So Good

Time on My Hands is the backer, and while Ed. Sauter has penned some novel ideas in the mass, it's sub-par Goodman as it comes through the speaker. Teddy Wilson's on piano but goes unheard. Col. 36180. On *Scarecrow*, however, Benny reverts to his 1935 fingerings as he blows mightily and imaginatively into the mike. Tab *Scarecrow* as a first rate BG offering.

It's the Hot Seven again, turned lukewarm as Louie Armstrong struggles with two bad vehicles called *Everything's Been Done Before* and *In the Gloaming*. Latter is the better, but not good enough. Louie's horn holds the wax together but his singing, flexible though it is, is no match for the empyrean material. Decca 3825. . . Claude Thornhill, on the other hand, looms as more promising with his every recording. *All I Need* (Okeh 6234) shows Thornhill's interpretation sense, and the ability of his fine new band to carry out his ideas, just as the flipover, *Portrait of a Guinea Farm*, reveals Thornhill's

composing flair, and the knack of his men to perform jazz in a Ray Scott groove. Very promising wax. Yet Claude's best disc to date remains *Sleepy Serenade*.

Crosby and Duke Together

Twelve full inches of old-time jazz with Duke Ellington and Bing Crosby sharing billing appear on a Columbia (55003) reissue. Titles are *St. Louis Blues*, which shows how badly Crosby sang at one time, and *Creole Love Call*, without Bing. "B" side here is a corking good Duke sample of more than a decade ago with most everyone in the band getting off some royal stuff. . . And Decca album 230 comprises 10 Carmen Cavallaro piano solos, with rhythm, titled "All the Things You Are." First time an inaudible rhythm section has ever recorded. But mebbe they were the little men who weren't there. Anyway, the idea was good when they started, and Carmen chose pretty tunes.

Martha Tilton on Records

Ever since Martha Tilton left Goodman, she's been slaving diligently in Los Angeles on a couple of NBC shows and occasional flicker assignments. Proof that the liltin' Tilton gal is making progress in a field which years ago became overcrowded are her two initial record sides on Decca 3843, *G'Bye Now* and *Easy Street*. Latter side is a better than average melody and the singer's treatment is pleasing, with Gordon Jenkins' NBC house band backing.

Ole Ted Still Shucking

Right off the cob and strictly from Dixie are Ted Lewis' *Down the Old Church Aisle* and *Just Around the Corner*, but the solo trumpet admittedly is good despite Ted's ridiculous vocal hosannas. The guy hasn't changed much in 10 or 15 years, meaning that the 35 coppers it takes to buy Ted's Decca 3846 are coins in the sewer. . . Maurice Rocco's *Hold Me Baby* flunks its test, the sharp pianist's mouthy barking taking away what little interest his Steinway stroking holds. *How Come You Do Me Etc.* is paired with it on Decca 8558, but don't bother. . . Casa

Loma Band's *As If You Didn't Know* and *Boogie Woogie Man* are dull and unimpressive. Decca 3845.

Big Tea Stomps It Off

Decca's last shipment of review copies in sub-par, as is obvious by the stuff in preceding paragraphs, but Jack Teagarden's *St. James Infirmary* coupled with *Black and Blue* more than make up for the drag. Big Tea's trombone is a sure bring-on for shivers and his melodic voicing of *Black and Blue*'s lyrics make for a "recommended without reservation" plug from this corner. Paul Collins' tasty drumming deserves a nod, too. Check Decca 3844 on your list and run to hear 'em.

Basie's Blues a Killer

Count Basie's slump can't be overlooked, even by those who are fanatical in their devotion to him. Hence it's more than a mere pleasure to say without any qualification that Basie's *Goin' to Chicago Blues* is his finest achievement since he quit Decca more than two years ago. Buck Clayton's facile low-register horn, Jimmy Rushing's superb shouting and the brilliant precision and attack of the four trumpets are the factors responsible. Okeh 6244 also contains an Earl Warren arrangement of *9:20 Special* with Coleman Hawkins on tenor, but the Bean plays poorly, the number is dull, and only Tab Smith's alto rates bouquet. *Goin' to Chicago* is a masterpiece, in that real Basie groove, and would be worth 35 cents even if the backer were a blank.

Spivak Shows Well, Too

Sonny Burke wrote it and Charlie Spivak, in recording *Charlie Horse*, also has come through with a disc which for the first time stamps his band as more than just another outfit. Burke's arrangement starts in a Lunceford groove, then picks up, ingeniously, into a more familiar pattern. Fine stuff. Reverse is a competent rendition of *When the Sun Comes Out*. Okeh 6246. . . Dig the bass voice in the Charioteers quartet on *Down Down Down*, Okeh 6247. The man should go on the concert stage. *Daddy* backing is poor. . . Eddie South's ensemble debuts on Columbia 36193 with *Oh Lady Be Good* and *Stompin' at the Savoy*, both of which only go to prove that South is one of the most able of the jazz gut-scrappers. Stan Facey's piano is interesting.

Butterfield Hits Stride

Erskine Butterfield's group finally has put on a biscuit the kind of material best suited to his talents. Bill Graham plays a mess of 18-karat trumpet and Jimmy Ly- (Modulate to Page 15)

LYLE GRIFFIN Orchestra



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Most Popular Records in the Coin Machines

SONG FIRST CHOICE SECOND CHOICE

1—The Hut Sut Song	Freddy Martin, Bluebird	Merry Macs, Decca
2—Daddy	Sammy Kaye, Victor	Andrews Sisters, Decca
3—Aurora	Jimmy Dorsey, Decca	Andrews Sisters, Decca
4—Maria Elena	Jimmy Dorsey, Decca	Lawrence Welk, Okeh
5—Yes, Indeed	Crosby-Boswell, Decca	Tommy Dorsey, Victor
6—Intermezzo	Benny Goodman, Columbia	Marie Greene, Columbia
7—Sleepy Serenade	Claude Thornhill, Okeh	Woody Herman, Decca
8—I Found a Million Dollar Baby	Benny Goodman, Columbia	Shep Fields, BBird
9—Green Eyes	Jimmy Dorsey, Decca	Tony Pastor, BBird
10—Will You Still Be Mine?	Tommy Dorsey, Victor	Frankie Masters, Okeh
11—Amapola	Jimmy Dorsey, Decca	Sammy Kaye, Victor
12—I Understand	Jimmy Dorsey, Decca	Charlie Spivak, Okeh

COMING UP: Tommy Dorsey's "Will You Still Be Mine?" was mentioned as a "sure thing" in the "Sleepers" column in the last issue, and promptly fulfilled expectations. It's hot. "Sleepy Serenade" and "Yes, Indeed" also are good for several more weeks. "Hut Sut" and "Daddy" have hit their peaks. "Intermezzo" holds its popularity with a death

grip. Barely nosed out of the Big 12 above this issue are Jimmy Dorsey's "Blue Champagne," Mills Brothers' "Down, Down, Down" and Horace Heidt's "Goodbye Dear I'll Be Back in a Year." They're worth watching. "Aurora" is still strong. Others mentioned above are holding their own against a bumper crop of new records.

"SLEEPERS"

(Records Which May Prove Surprise Hits in the Coin Machines)

BLUE CHAMPAGNE—A lovely summery ballad by two Casa Loma band boys, Jimmy Dorsey has the most potent recording featuring vocal by Bob Eberly. On Decca.

BLACK AND BLUE—Another oldie, this one gets a 1941 streamlined but sympathetic treatment by Jack Teagarden. Okay for all spots but especially slanted for Negro, swing music and collegiate locations. Decca.

ALL I NEED—Claude Thornhill on Okeh has a winner with this song, a melodious pop tune which has a nice Dick Harding vocal and the usual incomparable Thornhill pianostyle. Already going big in the East.

EMBRACEABLE YOU—The sentimental old Ger-shwin melody is bull's eye material for Jimmy Dorsey and his girl chirpie, Helen O'Connell. Virtually an all-vocal arrangement, most critics rate this as Miss O's greatest record to date. Stacks up as Grade-A machine material. Decca.

CONFESSIN' THE BLUES—Jay McShann, a colored pianist-leader, makes his debut on wax with this one, on Decca's sepia label. Walter Brown's throaty singing will nab nickels aplenty on colored and swing-conscious locations. Check for sure.

I DREAMT I DWELT IN HARLEM—A jazzy instrumental number, first introduced (without a vocal chorus) by Glenn Miller on Bluebird, this one has strong possibilities. Erskine Butterfield sings it on Decca and the King Sisters have another vocal treatment on Bluebird. Tab.

KISS THE BOYS GOODBYE—Due for a terrific motion picture buildup, this novelty tune is best done, for the boxes, by Tommy Dorsey on Victor. Should be well on its way as a big earner by Aug. 1.

DINAH—This old standard appears in new dress by Tony Pastor at slow drag tempo with clever special lyrics by Tony himself. Looks mighty good for all locations. Bluebird.

EASY STREET—Still another of the summer ballad crop destined for widespread popularity. There are two excellent records, Sonny Dunham's on Bluebird—with a good Ray Kellogg vocal—and Martha Tilton's Decca pressing. Song is a Pacific coast baby, already strong in that section and headed for equal popularity in other sections.

JIM—Here is one of the prettiest torch songs to appear in years. Dinah Shore has a "must" version on Bluebird, at slow tempo. Lyrics are dynamite. Hard to see how this 'un can miss dragging the jitneys in.

Record Reviews

(Jumped from Page 14)

tell, whose clary style resembles Danny Polo's to a certain extent, help Erskine immensely on *Jelly, Jelly*, a blues, and *I Dreamt I Dwelt in Harlem*, Decca 8552. The leader sings both, and nicely. . . . While Earl Hines is represented on two labels, one of them, Okeh 6250, is a 1937 pairing of *Rhythm Sundae* and *I Can't Believe That You're in Love*, neither of which is particularly notable from any point of view. Much more important are his *Comin' in Home* (Bluebird 11199) and *Julia*, an evergreen which the Fatha' has modernized with commendable results. Except for B. Eckstein's piping.

Bechet's One Man Band Kicks
Most unusual record of the year—or for probably a decade—is Sidney Bechet's one-man band cutting of *Sheik of Araby* and *The Blues* of Bechet. Victor 27485 is about as

knocked-out a thing as any wax-work ever issued. Using earphones under John Reid's helpful assistance, "Bash" plays tenor sax, piano drums, soprano and clarinet. Then each later was meshed together by engineers. Victor should sell a million of these if only because of the Ripley angle. As a curiosity piece it is the recording to have. As jazz, it is above average, but not indispensable to those whose allowances limit the purchase of wax. But certainly, both sides are worth hearing.

Dunham Loosening Up
Sonny Dunham's *Easy Street* (BBird 11200) shows the marked

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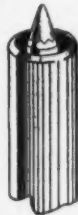
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improvement of his aggregation after a few months in the East. The band is far more relaxed; the arrangements (including the "B" side *Sand in My Shoes*) by "Peaches" Williams are more simple, with less striving for the "does-this-sound-like-Luncheonette?" effect. Dunham plays fine on *Street* in lower register. And Ray Kellogg's vocals are pleasing to boot. Sonny and his men are coming right along.

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Million-Dollar Melon 'Cut' By ASCAP

New York—As negotiations continued for placing ASCAP—controlled music back on the NBC and CBS radio chains, ASCAP's board of directors a week ago sent out checks totaling more than a million dollars as its July 1 dividend to members.

Although the "melon" was approximately \$60,000 less than the one "cut" in July of 1940, its effect on ASCAP publishing houses and songwriters was more impressive. Talk that ASCAP is "groggy" and "broke" has been common in recent months. Members of the board decided to distribute full shares and blast rumors that ASCAP has been destroyed by the ban placed on its music by radio.

Jeri Sullivan New Lou Breese Chirp

New York—Jeri Sullivan has joined Lou Breese's band as fem chirp, according to an announcement made by Sam Lutz, Breese's personal manager. Miss Sullivan has been subbing for Bonnie Baker with Orrin Tucker. Breese took his "breezy" rhythm to the St. Anthony Hotel, San Antonio, July 3, and will play there until July 21.



CONGRATULATIONS

- ★ Glenn Burrs
- ★ George Hoefer
- ★ Carl Cons
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Diggin' the Drums

A Little Pedal Info For Fem Drummers

by George Wettling

Why a girl ever wants to be a drummer is beyond me. But in the present era women are in everything so they

might as well be behind a set of drums, I guess.

Miss Mary Connolly of S. Boston is having foot trouble, and the trouble reverts to her shoes, of course, as most women suffer foot trouble from trying to flatter their feet by making them look smaller by wearing shoes that are too

small and heels that are too high. Might I suggest, Mary, that you wear a low heeled sport shoe, and if you really want to make sure your foot stays on the pedal get one with a rubber heel and sole.

Bill Eng of Chicago says he is slightly befuddled as to whether most dance drummers have drum music in front of them. By the time a band rehearses a tune and has it marked and ready for shipment, the drummer usually knows what to do with the drumming end and gives the paper a toss.

Roger Olson of St. Paul is very brought down because of having to work with an electric organ player. Now electric organ players have their place along with accordion players. Roger says he goes to work feeling fine and after an hour with the organ he's all shot. The thing to do, Roger, is get half shot yourself, then shoot the organ player.

Jim Stone, formerly of Minneapolis, is now part of our national defense and beating it out for Uncle Sam in the 151st Field Artillery band at Camp Claiborne. Jim would like a few good exercises for the left hand. Maybe these might help: (Sure enough they might, George, but those exercises and Jim Stone will have to wait until next month to see print. Next time if we have to make a zinc etching with your column, have it in here on time!—EDS.)

Address mail for George Wettling c/o Down Beat, 608 S. Dearborn St., Chicago. For a personal reply be sure to enclose a stamped self-addressed envelope.

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Here's a Guitar Solo on 'Intermezzo'

by Charles Amberger



Here is a surprise for you guitarists who have written asking how you can get the popular hits in solo guitar arrangement. I have secured the consent of Al Valente, the talented young recording guitarist, and by special permission of the copyright owners, Edward Schuberth & Co., am able to have reproduced for you the excerpts of the melody hit, Intermezzo.



Then later this run!



(NOTICE) Numerals in circles indicate strings.
Numerals before notes indicate fingers.
Symbols may be used to simplify chord reading.

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Write me (c/o Down Beat, 608 S. Dearborn St., Chicago) if you would like more arrangements like this for solo guitar. For a personal reply to any questions please enclose self-addressed stamped envelope.

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from

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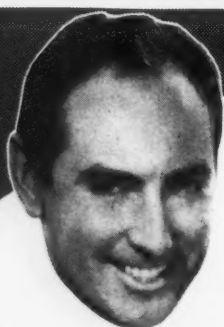
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Cleveland Beauty contest
runner-up a few years ago, Brunet Elaine Castle has been singing with the band of Michael Paige for the past nine months. She's 21, and before joining the Paige combo (now in New York) did a solo singing act in niteries throughout Michigan. Pic courtesy Bill Coggins.

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Small Band Banter

by EDDIE CHARLES

Girls—girls—girls—What a demand for cute chicks for the small bands around the country! And what a problem to keep a good girl singer. In the mail come questions as to whatinell to do after rehearsing like mad for weeks working the gal in on tough trios and quartets, only to lose her to Dan Cupid or some band? developing his range until it's now that can afford to pay more dough. The thing to do, gates, if the gal is willing, is to have her sign an iron-bound contract—maybe with a marriage clause. This was done in the case of the Merry Macs, who really are up the creek when their chick ups and leaves.

Fems at a Premium

It's surprising how few really good mixed duos and trios and all-girl trios and quartets are in action. Hep gals who can play or sing, or both, should get with it and polish up their material and take a few lessons. I think there's a great future for cocktail combos with not only girl singers, but with girl instrumentalists as well. The visiting firemen will loosen up if there's a comely dove perched on your bandstand, one who can actually do something with a horn.

Art Kahn, pianist with terrific technique, who most of us will remember stayed five years at the Senate, Harding, and Uptown theaters in Chi, is organizing a sharp trio or quartet to give Milt Herth and Adrian Rollini a little competition. Art just returned from a six-month tour of Paramount-Public theaters after a brief sojourn in Hollywood as musical director of three NBC shows.

Merle Connors, former trumpeter with Ted Weems, also organized an excellent trio, now at Ruttnicks in Chi. Specializes in comedy.

Develop the Falsetto

Letter from Dick Rock. Held over for the third time at the Flame, Duluth. Dick made a study of controlling his falsetto and de-

The three Macs and Terry Shand (sic) doing well for Alec Liberman at the 115 Club, Grand Forks, N. D. Terry Shand—there's a gal who really can entertain with finesse. Does a drunk number that's hilarious. The chief Mac, pianist, writes most of the act's material.

Might be a good idea if any of you guys are really expert at rhumbas and Latin music to specialize in this field. Not just play the rhumba beat as most jazz musicians do, but organize a band that plays authentic stuff. There's a big demand for legitimate Latin bands.

Don Jacks at Moore's

Don Jacks has made a couple of new changes in his foursome, due to the draft and whatnot. He features comedy, with washboards, slide whistles, etc., along with



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Flown the Coop . . . Reputedly one of the best jazz trumpet men in the country, "Wild Bill" Davison, shown here working with his own combination at Blatz Palm Gardens in Milwaukee, pulled out suddenly a couple of weeks ago and went to New York, taking wife Diane, shown in the pic. Walt Ross is the bass, Ted Meisenheimer guitar, and Ted May the accordion.

some good vocal quartets. Now at Moore's, St. Ignace, Mich.

Joe Vera foursome finally leaves the Glass Hat of the Congress in Chi after umpteen years of success, to open at the St. Charles Hotel in New Orleans. For suave, all around excellent piano playing Joe's keyboard style ranks with the best. Band also features Sam Barry's fine baritone voice.

Lew Story opened June 28 at

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"SWING IS NOTHING BUT ORCHESTRATED SEX"

by Blue Barron



Blue Barron

"To me, most hot choruses sound as if the soloist is simply telling a smutty story. Either that or taking a thwarted sex life out on some poor saxophone. Never in civilized history has the sex wolf found such convenient sheep's clothing." So says bandleader Blue Barron in the August issue of MUSIC AND RHYTHM.

See coupon on page 5.



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• The Band Box •

The Column for Band Fan Clubs

by Dick Jacobs

Well, here we are again with a little idea suggested by one of the club prexies. All clubs which publish club magazines, take notice. Send your latest issue in to me. We're going to pick out the best ideas in each and keep printing them so all of you can improve your own sheet. And here's a starter: Don't forget to print the up-to-date personnel of the band your club is for. This is of particular interest to all members of your club and they look for this info. . . . And here's the usual gang of listings.

CLAUDE THORNHILL CLUB, Dean Humbert, 4535 N. Western

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Daddy to Be Meets 'Daddy' Writer



Philadelphia — Robert W. Troup, University of Pennsylvania student who recently composed *Daddy* and watched Sammy Kaye's band make it a hit, is shown with Woody Herman, who becomes a daddy himself next month. Herman and the band met young Troup on a recent one-nighter at Hotel Benjamin Franklin here. Troup is well known for his *Mask & Wig* work on the Penn campus.

CARMEN CAVALLERO CLUB, Belya Sylvester, 1805 N. Capital St., Washington, D. C. . . . VAUGHN MONROE CLUB, Bob Hagen, 300 Hillside Ave., Berlin, N. H. . . . HARRY COOL-BUDDY MORENO CLUB, Alice Votava, 7051 W. 26 Parkway, Berwyn, Ill. . . . BOB STRONG CLUB, Miss Rita Sikorski, 3249 S. May St., Chicago, Ill. . . . LYNN KERNS CLUB, Dolly Pickert, 217 S. 30 St., Omaha, Neb.

And here's the mob looking for

LEW GRAY

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clubs to join. . . . Stuart C. Garfield, 1548 S. Arlington St., Akron, Ohio is looking for ORRIN TUCKER, WOODY HERMAN, and GUY LOMBARD CLUBS. . . . Alice Hicks, Carlisle, Ark., wants to correspond with some BOB CROSBY fans and trade some records. . . . Narnel Sledd, 600 N. 9 St., Salina, Kansas, wants to hook up with the COLEMAN HAWKINS CLUB. . . . An ARTIE SHAW CLUB appeals to George Persis, 139 Pond Ave., Brookline, Mass. . . . Jean Love, Watseka, Ill., wants to join the DICK JURGENS PRAISE AGENTS. . . . Jimmy Haley, 8 Newton Ave., Worcester, Mass., wants to hook up with a DUKE ELLINGTON CLUB. . . . Miss Mary Mancuso, 25 Linden Ave., Middletown, N. Y., is looking for a RAYMOND SCOTT OUTFIT. . . . Dick Croake, 5678 New Hampshire Ave., Chicago, Ill., wants to correspond with some WOODY HER-

MAN or RAYMOND SCOTT fans. . . . Miss Francine Lamb, 5700 Kenmore Ave., Chicago, Ill., is interested in an EDDY DUCHIN CLUB. . . . A CHARLIE BARNET CLUB interests Mark Tarkajian, 701-90 St., North Bergen, N. J. . . . And that winds it up for the month.

CLUB OF THE MONTH . . . Charlie Spivak club, presided over by Miss Joan O'Connor, 177 Drake Ave., New Rochelle, N. Y. . . . Recommended for their monthly meetings in their own club room. Each member receives pictures of Spivy, Garry Stevens, and Bunny Shawker.

We'll try to have some dope on the official sanctioning next month and until then, so long.

Address correspondence to Dick Jacobs in care of Down Beat, 608 So. Dearborn St., Chicago. For a personal reply enclose a stamped, self-addressed envelope.

• Sax Problems •

A Little Common Sense On Making Auditions

by Norman Bates

The thrill of getting the first big audition is often killed by the anguish of 'not knowing how.' I make this statement from the double-barreled experiences of my own as well as those of hundreds of students.

The most unfortunate thing they usually come out saying, "I didn't know it would be like that, etc., etc."

In the first place any new sax man auditioning in a set sax section is strictly at a disadvantage from the standpoint of not being hep to their individual style. He usually does not feel it correctly, with the result being that the leader's verdict is: "You did all right kid, but you need more experience."

I have never heard of a well known leader who would not give a newcomer a break, but they always seem to feel that it is a long chance, because the newcomer never seems to understand the leader's point of view.

I will never forget doing an audition quite a few years ago for Phil Spitalny. I was recommended to Phil by one of his sax players, a good friend of mine. Even with this fortunate circumstance, I can tell you that I wasn't feeling any too good. I can distinctly recall that my knees were beating out the Devil's Tattoo. Besides, the local boys were feeding me a malicious line about

(Modulate to Page 20)

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Big John and Gwen Cooper

Nat'l Cherry Festival, July 17th, Crystal Palace, Paw Paw Lake, Mich.

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Trombone Tips

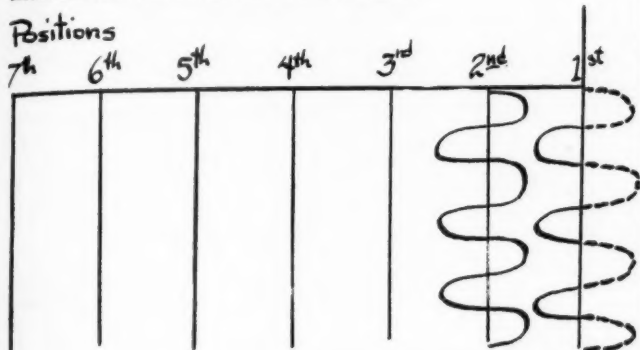
How to Get Vibrato In First Position

by Murray McEachern

of Paul Whiteman's Band

W. G., of Topeka, Kan., wants to know why he has trouble playing in tune in first position.

Well, W. G., you have brought up a question that will probably take a whole column to answer, but here goes. The main reason for out-of-tune playing in first position is due to the position itself, and its lack of room for vibrato. The little sketch will illustrate what I mean:



The curving lines, across the straight lines which indicate the positions, indicate vibrato. Naturally in first position there's no room to set the vibrato in complete motion. That half of the vibrato impossible to perform I have shown by the dotted lines.

Keep Slide Pushed In

So far, so good—I hope. Now come my own theories about playing in tune, and tuning, which involve some unorthodox procedure. First of all, I believe you should never touch the tuning slide in a trombone. Rather, keep the tuning slide pushed in as far as possible; then forget about tuning the horn to a definite first position, and forget about third position being out by the bell, and so on. Use your ear to play in tune. If your ear can't tell you whether you're in tune or not, then all the tuning slides in the world won't help, nor will trombone columns or teachers or ten easy lessons.

Most horns are built slightly sharp anyway. And I had my own tuning slide cut off an inch more, which takes me within half an inch of high pitch, or B-natural. No, I don't then always play sharp! I just move the positions correspondingly. That means first will be two or two and a half inches from being closed, thereby leaving room for complete vibrato in first position. Then, as I said before, the other positions are moved out to correspond.

Don't Let Teachers Ridicule

These theories—which I have long put into practice and so they aren't just talk on paper—will probably be ridiculed by orthodox teachers of trombone. Most trombone teachers gained their experience in brass bands and symphonies. But the trombone, as played in modern dance bands today, is

anything BUT the orthodox instrument of brass bands and symphonies. Therefore, if your teachers should argue with you on these theories, ask them if they have played trombone recently in a dance band and are acquainted with the horn's modern uses and demands.

One of the greatest compliments I ever had came from Casa Loma's Billy Rausch, whom I consider the finest first trombone man in the world, and whose work I admired long before I played next to him in the Casa Loma band. The compliment was this: Billy switched to my own unorthodox theories of trombone tuning. He also had his slide hacked off—shorter than short!

It took Billy some time to get used to the change, as it undoubtedly will anyone who tries it.

Do It Little by Little

The best way to go about it is to take it gradually. For instance, the first night you use the shorter slide, pull it out to normal use, so as not to disturb your whole playing technique. Then consistently each following night, push the slide in one-eighth of an inch. By this gradual process, each slight pushing-in should give you little or no trouble.

And don't forget to forget about

Greetings to Down Beat
RAY SHERMAN
Featured Pianist
Llo-Da-Mar
Santa Monica, Calif.
Management: Wm. Morris Agency

the old set positions—and play by ear!

When your tuning slide is pushed in that inch—THEN GET IT PADLOCKED THERE. You'll be wonderfully surprised at the new freedom your playing has acquired. Even though the getting there seems tough, remember Billy Rausch did it; and both Billy and I found that the inch-shortened-tuning-slide theory, put into practice, adds greatly to the brilliance of the horn.

So good luck! And it would be a kick to know how many of you will decide to give it a try.

Freddy Martin Has Commercial

New York—Freddy Martin gets his biggest radio break in years August 4 when he takes over Guy Lombardo's spot on the Lady Es-

ther CBS program. Lombardo, who has been signed for another show, sponsored by Colgate-Palmolive-Peet, begins his new series August 2. He held the cosmetics assignment three years.

Martin, who has been breaking records at the Coconut Grove of Hotel Ambassador, L. A., will open his series from the coast. He and his band are set for 13 weeks with options.



THE NEW QUEEN OF THE BLUES

Who Is She ???



She turned down offers from Duke Ellington and Count Basie to sing with their bands. She sang with Charlie Barnet three months and quit. Read about the strange singing beauty who has upset the music world, on page 7 in the new MUSIC and RHYTHM. It's the story of Helena Horne. Now on sale at NEWSSTANDS and MUSIC STORES, for only 15c. See Cab Calloway's arrangement and coupon on page 5 of this issue.

Congratulations!



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ARCHIE BLEYER
Railroad Rag
Jumpin' Jupiter
Melody of the Plains
Here Comes an American
Love Can Do the Darndest Things
Well Well
Wedding Bell
Marches

Norm Bates' Column

(Jumped from Page 18)

Phil being a hard task master. They said I wouldn't get to first base and that I would be put on the spot. You can readily see how I felt.

Whips Out 'Tickets to Georgia'

Came the big day and up to Phil's spacious apartment atop the

Park Central Hotel I went. After being introduced to Phil, whom I'd never seen in my life, he says, "O.K. fellow, take out your tools," at the same time whipping out a couple of his longhair arrangements. They looked like a couple of tickets to Georgia dropping over both ends of the music stand. I looked around the room. There was nobody but Phil and myself. Talk about being in Macy's window on a busy Saturday afternoon. There was nothing but one lone sax player, and Phil at the piano.

Well, after scrambling through two of those arrangements, which were made for about thirty men, and playing eight bars on sax and resting sixteen, changing to flute and clarinet on occasion, I began to

wish for a nice cool spot in Grant's Tomb.

When we at long last finished the second arrangement, I said, "Look here, Phil. As much as I would like

to be a part of your orchestra, and, under more favorable circumstances, feel capable of doing justice to these fine arrangements—this stuff is over my head. I'm sorry to have taken up your time and trust some day to have another chance."

Phil Encourages Our Hero

After that I started packing, but fast. To make a long story short, I had packed and was making a bee line for the door before he had a chance to pitch something, when he called me back and said, "Listen kid, I realize that you were at a disadvantage and plenty of the stuff in those arrangements calls for lots of wood-shedding in the band. I feel that you have the right idea. A good band is not made up of individual ability—but rather a collective understanding plus hard work, which does the trick."

I found Phil to be a great person as well as a fine fellow to work for. His success proves his philosophy to be correct.

I have seen some mighty fine musicians fail at auditions simply because they didn't take time out to understand the requirements of the leader.

If an opportunity presents itself, don't spoil it by attempting to force your own style and interpretation on a set combination. Unless, of course, they desire it.

Don't Bite Off Too Much

Never as you value your life, try and wade through stuff that's over your head. If you feel that you can't do justice to the arrangements, say so. Any band leader will give you another crack at it later, and will in all probability think more highly of you for it.

It is always well to remember that you are judged by your loudest notes, not your best. Your opinion of yourself is meaningless. It's only how well you sell yourself to others. The paradox of all music lies in the above sentence. Forever the world's greatest composers would not be great if the world wouldn't accept them.

If, after all you do fail on an

audition, do not allow it to get you down—but use every mistake as a cue for future use.

You will find that after the first flush of embarrassment you are undoubtedly a lot sadder and wiser person. We learn best from our failures, not successes.

Last but not least, remember that an audition is not only selling your ability, but selling yourself as well. The last task is very often a hardship on most good musicians, and anyone whose job is so much in the limelight must be able to sell his personality as well.

Jelly Roll Morton in Poor Health

Los Angeles—Jelly Roll Morton's illness, which has caused much worry among his friends of late, took a turn for the worse recently.

Jelly was moved from his home to a private sanitarium in June but left it about a week ago and was again in his home at 1008 E. 32nd St., but little improved, if any. He is suffering from a heart ailment and asthma.

Close friends of the old-time Negro blues pianist said he is definitely in need of financial assistance. He is despondent about his condition and has been calling in friends to help him "put his affairs in order." Recently he sent instructions to his home local of the AFM, New York's 802, concerning distribution of his death benefit.

Kaye Accepts Jimmy Dorsey Golf Dare

New York—"We accept those cocky challenges of Jimmy Dorsey's," Sammy Kaye announced last week as his band took to the road after five weeks at the Essex House. "The first time we meet up with Dorsey on the road the swing and sway golf team of Lloyd Gilliom, Arthur Wright, Marty McKenna and Sammy Kaye will meet Dorsey's golf team on their own terms."

Kaye is the first "big name" to publicly accept the challenge of the J. Dorsey golfers, who besides Dorsey, are Nate Kazebier, Jack Ryan and Jimmy Campbell.

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This youngster in knee pants grew up to be one of the greatest tenor saxists of all time; now they call him "Chu" Berry. His mother prefers Leon. "Chu" is one of the mainstays of the Cab Calloway band, and is featured heavily on the ork's records.

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Cats in Caricature . . . An interesting guy in the Russ Morgan entourage is a young artist who calls himself "Jana." He sets his easel up in front of the band and goes to work on the dancers. His caricatures of the boys in the Morgan band are remarkable satires. In the top row are Clarence Melter, fiddle; Gene Prendergast, Wally Curtis, Joe Estren, George Kaitz, reeds; Pearson De Jager and Fritz Mueller, trumpets. Middle row shows Harry Nadell, fiddle; George Henry, trombone; George Zornig, fiddle; Morgan; Elmer Lunkenheimer, trumpet; Eli Chalfie, guitar, and Bill Campion, bass. In the bottom row are Ray Mueller, trombone; Verne Vorwerck, piano; Johnny May, drums, and Harry De Peer, bass. Reed man and band manager Clyde Trask is not shown.

'When Your Uncle Calls, You Gotta Go' Is New 'Parley Vous'

by CHARLIE EMGE

Los Angeles—When America's boys march off into the bloody mess of War this time what will be their marching song? Tin Pan Alley cleaned up on the last war with flag-waving, glory-tossing ditties, but these were for home consumption. The doughboys went into No Man's Land to the tune of *Hinky Dinky Parley Vous* or *You're In the Army Now* ("You'll Never Get Rich, You Son of a—").

Out here on the coast a song, written by a San Diego cafe owner, is already making a bid for immortality as the "doughboy's marching song of 1941." It will shortly be published under the title of *When Your Uncle Calls, You Gotta Go*, but it got its start as *When You Gotta Go, You Gotta Go*. Larry Crosby, who recently formed his own publishing firm here in partnership with Buddy Morris (of Mercer & Morris), has

✶purchased *When You Gotta Go* and will give it 100% promotion.

That 'Hut Sut Song,' How Did It Happen?

Los Angeles—It's 1941, A.D., Song is cleared readily on all the networks. But nobody can dope out how Leo V. Killion, an attorney for the California Legislative Council, ever thought up those "lyrics."

The Hut Sut Song, at a superficial glance, would seem to have no business becoming the No. 1 song of the day, but a closer investigation reveals it wasn't all luck.

First, the fact that Ted McMichael of the Merry Macs was in on the authorship, gave it an inside track toward plugging by one of the top combinations.

The tune, by Jack Owens, rated as one of BMI's most promising discoveries, is a natural for John J. Public to whistle. It takes a natural songwriting knack to knock out a tune like that.

You never heard of the Schumann Publishing Co., but Walter Schumann is one of the smartest guys in the business. By publishing the song as an "independent" he avoided all friction with BMI-ASCAP scrappers. *The Hut Sut*

Dunham Opener Breaks Records; Sidemen Sick

New York—"The greatest opening Meadowbrook ever had," Frank Dailey, owner-manager, said the night Sonny Dunham opened at his Meadowbrook spot. But there was drama behind the bandstand that the customers, jammed all over the place, weren't aware of.

Pete Condoli, youthful trumpeter whom Dunham recently hired in South Bend, Ind., was stricken with appendicitis in the midst of festivities. He was rushed to a New York hospital and after six days was released. He keeps ice packs on his abdomen in order to keep going. Also making her big-time debut with Dunham in the East was pretty Diana Mitchell, Chicago vocalist. Dunham is set for 10 weeks with more airtime than he knows how to use.

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WHO ARE THE TWELVE GREATEST TENOR MEN?

by Coleman Hawkins

Read the list of great saxophone players as picked by the great tenor star Coleman Hawkins, and see the reasons he gives for choosing this unusual list. You will find their pictures on page 13 of the new **MUSIC and RHYTHM**, now on sale at **MUSIC STORES and NEWSSTANDS** for only 15c. Subscribe now by using **CHARTER** subscribers coupon on page 5 of this issue of **Down Beat**.

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Who's Who in the Bands

Teddy Wilson

THEODORE "TEDDY" WILSON . . . piano . . . born 1912 in Austin, Texas. Studied violin, clarinet and oboe, switched to piano when the school band needed a pianist. Went to Tuskegee Institute and majored in music theory at Talladega College, Alabama. . . In 1929, after a year of college, went to Detroit, heard the old McKinney's Cotton Pickers band and was inspired with the idea of taking up jazz as a career. . .



Wilson

Joined Milton Senior's band in Toledo, stayed with him a year, finally settling in Chicago, 1931. Stayed there until 1933, working with various local bands, including Erskine Tate, Jimmy Noone, also six weeks with Louis Armstrong for whom he made his first records.

Teddy came to New York in 1933, joined Benny Carter's Orchestra and recorded with Benny's

big band and his small Chocolate Dandies group. Later played and arranged for Willie Bryant's band. . . Became accompanist for the Charioteers, vocal group on the air; also played intermission piano at the Famous Door and other swing spots and started recording regularly for Brunswick in mid-1935 with his own specially assembled recording groups, the first of which included Benny Goodman on clarinet. (Is still with the same company today, on its Columbia label.) Made a few guest appearances with Benny and a Trio record session, which resulted in his joining Goodman permanently in 1936, remaining a feature of the Trio, and later the Quartet, until early 1939, when he formed a big band of his own.

Played with this group at the Golden Gate in Harlem for the winter of 1939-40, but broke the band up after leaving there and formed a small ensemble for Cafe Society Downtown, moving to the Uptown branch when the latter opened in October 1940; stayed until February 1941, then played the Pump Room in Chicago and returned to Cafe Society Uptown in June 1941.

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Stolen From a
Radio Station

Philly — Herby Woods, local band leader whose crew is set all summer at Hunt's Ocean Pier in Wildwood, N. J., heard Eve Knight (above) singing over KYW and lost no time "stealing" her from the radio station. A real looker, Eve also chirps a fast song. Herby calls her his "Knight-in-Gale." She is being heavily featured with Woods' crew now. Pic by Kriegsmann.

EMMETT BERRY . . . trumpet . . . born in Macon, Ga., 1915; started playing trumpet at thirteen . . . raised in Cleveland, worked local club jobs such as the Kentucky, then went to Toledo for his first big band job, with Frank Perry . . . when the band came to Albany, he quit and played with small groups around there until 1936, when he went to Chicago and joined Fletcher Henderson, remaining with him until the band broke up . . . was featured on a number of Vocalion records made by Henderson . . . later joined Fletcher's younger brother, Horace, staying with his band most of 1939 and '40; after this, settled in New York. . .

JIMMY HAMILTON . . . clarinet . . . born May 1917 in South Carolina . . . went to Philadelphia when four years old, lived there 16 years. Began to study music at seven; father, a former clarinetist, taught him, first baritone horn, then trombone. At nine he played baritone horn so well that his father would take him to rehearsals every Sunday and let him play in the American Woodman Brass Band.

Eddie Smith and Griff Nelson
Play Good Trumpet in Hawaii

by ED SHEEHAN

Honolulu, T. H.—The Art Rowley organization, recent import from Frisco via Del Monte, is a pronounced success at Waikiki Lau Yee Chai here. The band—ice cream with a fair dish of jive—has a chick trio, some pretty good original novelties and damn good appearance. Most of the takeoff is very well taken off by Eddie Smith on trumpet. He augments this talent with some hep arrangements, and would make a good catch for some crew east of the 'Sippi. Jack Tunney, the other horn, gets his share of licks and Happy Penny on clarinet shines in the reeds. Ted Towner, pianist, does most of the writing and the personable leader fronts and shares vocals with Russ Bennett and Dick Vance.

At the Casino the loss of excellent trappist Monk McFay to "those people" (the law), Cecil Carter to a Sanitarium, and the

At eleven, played trombone in Boy Scout band; then, at his father's suggestion, studied piano for about a year. At thirteen, came his tragic year; his father died and Jimmy was unable to continue his studies . . . but a little later he wanted to study trumpet, so his mother brought him one and he practised for five years, also taking a liking to the saxophone during that period. In 1935, studied sax; stopped playing trumpet in 1937; inspired by Benny Goodman, finally settled on clarinet as the best instrument for him and got his first break with Teddy Wilson . . . is one of the few colored clarinetists to play authentically in the Goodman style.

HENRY STERLING MORTON . . . trombone . . . better known as Benny . . . born New York City in 1907 . . . the only native Manhattanite in the band. Left school in 1924 and took a job at Happy Rhones' Club. . . Worked with Billy Fowler, then in 1931 followed the late Jimmy Harrison in Fletcher Henderson's band. . . Is best remembered by musicians as star man with Don Redman's orchestra, having played with him continuously from 1932 to 1939, with featured spots on many of Don's records. Also made a couple of records under his own name, one of which was recently reissued in Columbia's "Hot Trombones" album. . . After leaving Redman, joined Count Basie; then to Joe Sullivan's orchestra at Cafe Society Downtown; later remained at the Cafe

truly fine trombonist L. C. Coker to the draft board, put the skids on the town's top jive crew. But, nothing daunted, leader Blakeney scuttled back to the coast and will return soon with more colored cats to fill empty chairs. In the meantime Rafael Greagor, Leon Shadown, and Dewitt Ray sit sadly and play, trying like hell not to hear the substitutes.

What remains of the Harry Owens band, led by Alvin Kaleolani, holds the Young Hotel Roof. The acquisition of Griff Nelson on a good Bix-Bunny kick fixes things.

The strictly Hawaiian side finds Al Kealoa Perry—whose Decca album is moving—at South Seas replacing Bobbie Kaai, who's been spending a lot of time trying to inject life into a union that could use it.

Felix Giobbe Gets
Bradley Bass Job

New York—Felix Giobbe took Doc Goldberg's bass post with Will Bradley's band when Goldberg quit last month to join Glen Miller in Chicago. Miller's bull-fiddler, Trigger Alpert, was lost in the draft. Giobbe once before was Bradley's bassist. The Bradley band opens tomorrow (16) night at Hotel Astor on Times Square, following Tommy Dorsey, whose band broke all records.

under Teddy Wilson's leadership and moved with him to the Uptown branch, Benny's sweet tone and style has earned him a unique reputation among musicians. J. C. HEARD . . . drums . . . a youngster whom Teddy Wilson found around Detroit and took into his first band which played at the Famous Door in the spring of 1935. . . J. C. remained with Teddy until this group was disbanded, then worked with Coleman Hawkins for a few months and returned to Teddy Wilson in February 1934 replacing Yank Porter. J. C. is noted for his resemblance, both in appearance and solid drum style, to Count Basie's percussionist, Jo Jones. . . he was heard accompanying Hazel Scott in her album of Decca records, "Swinging The Classics."

JOHNNY WILLIAMS . . . bass . . . first prominent in Lucky Millinder's band, in which he replaced John Kirby in 1937. . . later featured on many records by recording groups of Henry "Red" Allen, Billy Kyle and others . . . featured with Frankie Newton's bunch at Cafe Society Downtown 1938-39 . . . with Coleman Hawkins, 1939-40 . . . after Hawkins' group broke up he replaced Pop Foster in the Louis Armstrong band, quitting recently to join Teddy Wilson when Israel Crosby, Teddy's previous bassist, was drafted . . . good-humored and affable, but serious about his music; said to have a better tone than several more famous bull-fiddlers.

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Retired Soldier who calls himself Pvt. Jackson Jokol-Takel sends us this shot from King City, Cal., where he is with the band of the 18th Engineers. Jackson's been in three months, says "after the recruit training the theme changes from reveille to Revelry." Jack plays a solid batch of alto horn.

More of the 'Sarj's' Ravings at Reveille

(Jumped from Page 12)

Floyd (Jap) Fitch, Negro band leader of Pittsburgh, recently wrote the War Department offering his services to the Army as a band leader, and also stated that his entire American Legion Post band is willing to be drafted as an Army band. "Jap" is reported to have received a "favorable reply." He was a band sergeant during the World War, and is a past president of Local 471 AFM.

Richard Davis and Jimmy Harris, members of the Ink Spots band, have been drafted. Their places in the band were taken by Shirley Green and Harold Wilkerson.

Dee Richardson, the former Everett Hoagland trombone man, got his sergeant's chevrons after only two months in the 178th F. A. at Fayetteville, N. C. Now he's expecting his second lieutenant's commission.

Having just closed a six months' date at Hotel Worthy, Springfield, Mass., band leader Les Jackson of St. Louis, is expecting his call into the Army Air Corps. His trumpet man, Herdy Swinford, of Decatur, Ill., has just been called up.

The Camp Claiborne regimental band is the former Negro jump unit of Alcorn Agricultural and Mechanical College of Louisiana. The whole band volunteered en masse, and since the outfit had no band, the boys were all accepted. Now they're in the 367th Infantry, All-Negro regiment.

Band leader Dean Hudson's 1st Lieutenant commission in the Reserve Infantry has just been renewed for five years. The band is on Okeh records now. Hudson's

Count Basie Changes Two Trombones

Boston—With Dicky Wells out of the band having his tonsils yanked, and Dan Minor and Ed Cuffee both no longer with the Count Basie crew, the entire trombone section was graced with new faces at the Ritz roof last week. New slip men in the band are Eli Robinson and Robert Scott. Chirpie Maxine Johnson has taken over the vocal spot vacated several weeks ago by Helen Humes.

The Basie band, playing this spot generally reserved for lush bands of the "society" type, has been drawing a fine gate for the Ritz management.

Ft. Douglas, Utah, and has been given a pair of silver wings in honor of the appointment.

Buddy Warren, drummer with the Mel Marvin band, currently at Pelham Heath Inn, New York, is anticipating his draft call by lining up Chicago tub man Jim Clevenger to take over his job when he's called.

Buster Bailey Breaks Hand

New York—Clarinetist Buster Bailey fractured a couple of bones in his hand two weeks ago and will be out of the John Kirby band for a while. Albert Nicholas is in

his place, the first substitute the band has had since it organized. The boys are now at Fefe's Monte Carlo here.



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Fate Marable's 'Capitol' Steamship Band of 1921



The name of Fate Marable has come to be legend in the annals of jazz. His turn-of-the-century Mississippi riverboat bands are credited with an enormous importance in the heritage of today's hot music. All the musicians in the picture above were New Orleans men, several now famous in their own right. Bassist is Henry Kimball (deceased), pianist is Marable (still working the riverboats), fiddle man is Boyd Atkins (calls Chicago his home and now has a band playing the Greystone Club in Mansfield, Ohio), banjoist is Johnny St. Cyr (died

several years ago; famous as a member of the King Oliver and Louis Armstrong combinations), tenor sax is Dave Jones (now teaching music in New Orleans), alto is Norman Mason (now living in St. Louis) trombonist is named Brashere and is now thought to be living somewhere in France, and the drummer is Baby Dodds, currently working a Chicago north side tavern, Tin Pan Alley, with pianist-vocalist Laura Rucker. This band worked on *The Capitol Streckfuss steamer* in 1921. *Down Beat* picture courtesy Boyd Atkins.

Men Behind the Bands

★ Gene Hammett ★

Most everything in Bobby Day's book is the work of Gene Hammett, who came out of Dartmouth College a few years ago and straight-away started turning out scores

for such combos as Lee Shelley, Frank Dailey, Johnny McGee, Cecil Golly and Bill Marshall. Born in Brookline, Mass., Feb. 21, 1912, Hammett at 5 was taking fiddle lessons from his father. Now Gene plays sax,



Hammett

clary, trumpet and piano as well as violin. When Gene was 14 he made his first arrangement for his father's orchestra. Then he went to Dartmouth for four years and while there he blew a sax in the old Barbary Coast ork made up of Dartmouth students.

Shaw His Favorite

Gene believes the greatest band on the American dance scene was Artie Shaw's old string group. His pet peeve centers around over-styled outfits like "Champagne music." Hammett's fave vocalists are Dinah Shore and Harry Babbitt.

His best arrangements for Day? "Maybe Poet and Peasant Overture," Hammett replies. "Or maybe *High On a Windy Hill*."

Hammett composed *That's All, Brother* which Tony Pastor has been featuring on his road trip. He thinks the arranger with Skinnay Ennis is the best in America today, but he doesn't even know the guy's name. (It's Gil Evans, who owned the band before Ennis took it over. Evans is still musical director and does most of the arranging. EDS.)

The Bobby Day orchestra with which Hammett is now affiliated suddenly shot into prominence last

Hammett is worth watching. So is Bobby Day's ork.

Congratulations!

THE QUINTONES

With Charlie Barnet

Tony Faso, Only 19, Joins Bobby Byrne

New York—When Bobby Byrne quit Bobby Byrne's band recently to rejoin Charlie Barnet, Byrne uncovered a 19-year-old trumpet tooter in Brooklyn named Tony Faso to succeed him. Faso's hot work has been creating much comment in musicians' circles here.

Byrne's band, at Cafe Rouge of Hotel Pennsylvania, has been held over until August 30. The hotel did not open its roof garden this year as in previous summers.

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Johnny McGee Is Losing Corny Muted Horn Style

Toledo, O.—Johnny McGee has not thrown away his mute and is now playing mostly open, red-hot cornet with his band. A noted jazzman a few years ago, McGee went on a Clyde McCoy kick last year at the request of his bookers and while musicians razed him for his corn, McGee and his band perked up and became box-office. "But now I'm not using the Harmon as much," Johnny told a *Down Beat* rep here. "Understand, I haven't junked it, but I'm not stressing that off-the-cob style as I used to. It's fun playing now."

McGee's latest personnel:

Norman Rosner, Berj Vaughn, Irving Weinstein, Phil Scala, saxes; Renny Knape, Joe Siletti, trumpets; Bob Alderson, Tex Mulesky, trombones; Nelson Broadbeck, piano; Arny Olson, bass, and Allen Gerard and Esther (Blondie) Todd, vocalists.

McGee uses no guitar. And the reason he listed no drummer is because he is looking for one. Johnny has been doing okay on the road and at Sylvan Lake Beach here.

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Extend Congratulations
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Room, Congress Hotel, Chicago

Baby Girl For the Van Alexanders

New York—Mr. and Mrs. Van Alexander (Al Feldman) became parents June 21 when Beth Alexander gave birth to 7½-pound daughter which they promptly named Linda. Delivery of the bundle was at Woman's Hospital in New York. Alexander is back leading his band again and teaching arranging on the side.

"Modern Music in a Modern Mode"

"Mickey" Michelsen

his drums and his orchestra
Now playing Club Curtis
Clinton, Iowa

"They Wouldn't Let Me Sing"



New York—"They wouldn't let me sing, so I wrote my own compositions." So says Enny De Vries, who has thrilled audiences in Belgium, France, Holland and other nations with her interpolations of American songs.

Born in Belgium, Miss De Vries is an American citizen by marriage. Recently while singing on a New York radio station she was told the numbers she intended to sing on a program were ASCAP-controlled, and couldn't be used. So Enny retired to the women's room, and in a couple of hours had written 10 original songs, which publisher Bob Miller is publishing. Pic by Bruno.

Nick Fatool To Thornhill

New York—Fresh out of Benny Goodman's band, Nick Fatool joined Claude Thornhill as drummer last week. Flatool has been with Goodman off and on for about three years, and also with Artie Shaw.

JIMMIE GREEN

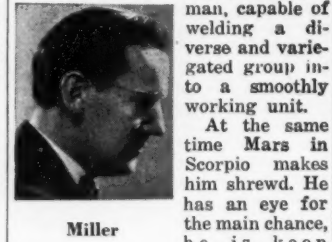
Best Wishes from
and his orchestra
featuring
Kay Arden, vocalist
Mel Henke, pianist
currently
Casino Moderne Ballroom, Chicago

Musical Horoscopes

Glenn Miller

by KENNETH ROGERS (Noted Writer and Astrologer)

Glenn Miller has a nature which is a blend of qualities. With the Sun and Mercury in the sign Pisces he is sensitive and imaginative. The planets Venus, ruler of the emotions, and Jupiter, ruler of business interests, in Aries make him friendly and enthusiastic. While Moon in Capricorn aids him to be a good business man, capable of welding a diverse and variegated group into a smoothly working unit.



Miller

At the same time Mars in Scorpio makes him shrewd. He has an eye for the main chance, he is keen enough to judge public trends in music and conform. Glenn can be an innovator, but he will not often be far enough ahead to be out of step.

Could Be Dangerous Enemy

Sincere in his own way, he is friendly and personable, ardent, and devoted to those close to him. Yet he knows how to look after his own interests, and when crossed or deceived would never forget nor forgive. Capable of waiting a long time to pay off a score, his chart shows that he is also intelligent enough to know that retaliation does not pay. But he could be a dangerous enemy.

Glenn became more famous for his musical arrangements, than for his trombone. This is a mental activity, coming under the planet Mercury. The influence of Neptune supplies him with some mental originality; but the repressing Saturn also enters into this natal complex of forces, creating an inner mental hazard which may cause this vein to peter out later on. On another side of his nature he has emotional inspiration and enthusiasm. He should respond to his feelings instead of using his brain. If he

listens to his heart he could compose original music better than his arrangements. His popularity is likely to be based as much upon the feminine public's reaction to his personal magnetism, as upon his music. Such popularity is ephemeral, which he no doubt knows. Glenn should study music in the higher branches, theory, etc., and with his Pisces, Aries, Scorpio combination aim to be an orchestral conductor, or composer, or both. He has the inherent ability, though his own doubts may hold him back.

Has a 'Dual Personality'

Capable of hard work, he doesn't like it, and may incline to follow the way which appears to be open at the time. His own inner fears are a handicap. In some respects he has a dual personality, few people really see beneath the surface. He can put on a front, a show, and may often chuckle quietly to himself over its acceptance. He can be as secretive as a clam, when he wants, though some of his real thoughts could perhaps be read between the lines of his railery and sarcasm.

Malefic transitory influence may bring some personal difficulties during the remainder of 1941, into 1942. He should be particularly watchful of his health. With reasonable care in managing his interests these difficulties, however, should not harm his career. It is probable that he has reached the peak of his success. In common with a number of other band leaders, Glenn encounters serious upset during the end of 1942-1944. Does this point to a radical change in public musical interest? Perhaps the next crop of high school bandsters are already preparing to push swing into the limbo of the past. Astrological indications show that Glenn and a number of his contemporaries are faced with a major threat during the coming few years.

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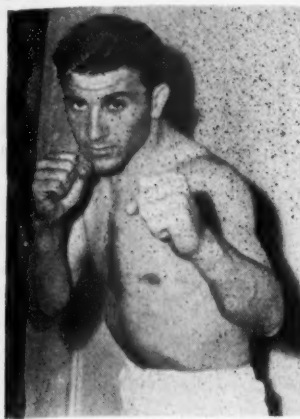
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Battlin' Bobolink



This is Tony (Wildcat) Paris, one of the four Bobolinks with the Bob Crosby band. He used to box before he started singing professionally with the Dixieland gang. Tony still wields a vicious left. It is interesting to note that he is the fellow who recently wrote in to *Down Beat* ("Chords and Discords," May 15 issue) objecting to a line in a feature article (John Henry Aegis' "Hollywood Is Jazz' Worst Enemy") in which the Bobolinks were referred to as "four things." Paris wrote, "We consider this an insult and the first chance I get, I personally am going to make Aegis retract that statement." The *Beat* hasn't heard from Aegis since. *Down Beat* pic.

Owens Wins in 'Sweet Leilani' Court Suit

Los Angeles—During the last week before he opened (July 3) at the Miramar Hotel in Santa Monica, band leader Harry Owens spent most of every day in federal court here defending his end of a plagiarism suit filed against him, Bing Crosby (because he sang the song in a picture) and Herbert B. Marple, and Paramount Pictures, Inc.

The song, *Sweet Leilani*, was one of the big hits of a couple of seasons ago. Plaintiff in the suit was Myrtle R. Hoffman. She asked \$500,000.

Miss Hoffman claimed that she sent a song called *Roses, Lovely Roses* to Marple in New York and that Marple brought the song to Owens, who turned it out as *Sweet Leilani*.

Owens claimed that he wrote the song several years ago in honor of his newly born daughter, that he played it with his orchestra at the Royal Hawaiian Hotel in Honolulu and that Bing heard it there during his visit to the Islands with a movie company and incorporated it in the picture, *Waikiki Wedding*.

Judge William J. Palmer, after hearing the evidence, which included playing and singing of the number in court, ruled that while a similarity existed it was not sufficient to indicate plagiarism.

New Osborne Band Success On the Coast

Los Angeles—Will Osborne, who scrapped his recently-formed fiddle-section band after a few break-in dates here and returned to his original "slide music" combination and billing, introduced his newest outfit at the Paramount Theatre here last week of June.

New outfit seemed to catch on immediately with the crowd, which accorded Osborne a reception that resembled an ovation. Theater management said Osborne would be held over a second week, a rare occurrence in band bookings at the Paramount.

Osborne's new band is a well rounded organization that retains the identifying "slide music" effect but doesn't overwork it. Band is plenty solid with a subdued swing style highlighted by ace soloists in Brodie Shroff (trumpet), Reuel Lynch (clarinet), and "Peck" Pecora (trombone). Pecora, a famed exponent of the Dixieland style, gave up his own recently formed band to join Osborne.

Instrumentation of the new Osborne band is same as the "slide music" combination he gave to Stinky Rogers. The personnel:

Joe Adams, Al Harding, Reuel Lynch, Karl Leaf, Lon Doty, saxes; Bert Harry, Brodie Shroff, Vince DuBari, trumpets; Bud Jenkins, Red Ballard, "Peck" Pecora, Bill Anthens, trombones; Gil Stevens, piano; Jess Bourgeois, bass, and Graham Stevenson, drums.

Kids' Vacation To Be Good Break For Woody Herman

Los Angeles—Advance interest indicated a bang-up date for Woody Herman at the Palladium. His following is mainly with the youngsters and the fact that he hits the big Sunset Blvd. dancery during vacation period is figured to be a swell break. Woody follows Abe Lyman July 18. Gene Krupa takes over after Herman.

Out at the Casa Manana Jimmy Lunceford drew a batch of kids as school ended and the youngsters celebrated the beginning of vacation. Charlie Barnet follows Lunceford.

Ella Fitzgerald & orchestra go into the Trianon (formerly Top-sy's) for a week July 15 during which time Ella will double between the Trianon and Universal Studios where she is busy on a film role. Reg. D. Marshall Agency handles Ella's dance dates on the Coast. Same office has Erskine Hawkins set for a Coast tour beginning early in September.

No Regrets



New York—Johnny Long and his young pal from Pittsburgh, Billy Conn, posed for a *Dosen Beat* photo a couple of weeks after Conn failed in his bid to take the heavyweight crown from Joe Louis. Completely recovered from the bruises and lacerations which the Champion bestowed upon his face and body, Conn already is preparing for another crack at the title. Long and his band also are in fast company playing the Hotel New Yorker—most important engagement the youthful fiddler and his men have yet had. Ray Levitt Pic.

AFM Supports Disney Strike

Los Angeles—AFM has extended something more than moral support to members of the Screen Cartoon Guild, currently on strike against the Walt Disney studios here. Order by President Petrillo came through to the effect no AFM members would do any recording for Disney films, either at the studio or elsewhere, during progress of the strike.

Musical directors, composers and arrangers were permitted to go on with "preparation work" providing they had been under contract, verbal or otherwise, for specific jobs.

Indication at writing was that strike would be settled early this month.

Union is asking for recognition and higher wages.

SANDY SANDIFER and his Golden Trumpet



Now playing Matties Ballroom
Broadcasting KFRO, 7:00 to 7:30
LONGVIEW, TEXAS

Doc Rando Bats .800, Leads All Crosby Players

New York—Before breaking up for a 3-week vacation July 6, the Bob Crosby Dixieland baseball team revealed batting averages to the *Beat*. Arthur (Doc) Rando, saxist, with a phenomenal .800 swatting average, paces the entire band, which to date has won four games out of four played. Complete statistics:

	AB.	H.	Avg.
Rando	15	12	.800
D'Amico	11	7	.636
Lavine	18	10	.555
E. Miller	19	10	.526
B. Crosby	4	2	.500
M. Herman	13	5	.384
T. Paris	19	7	.368
B. Goodrich	17	6	.352
Desmone	12	4	.333
Smithers	14	3	.214
King	3	0	.000

The team average is .424 and Crosby's gang, captained by Eddie (Tenor) Miller, challenge any and all dance band teams to a struggle. The Crosby band heads toward Catalina Island next month.

LOUIS HATCH and his orchestra

25th Week
MacFadden's Deauville Hotel
Miami Beach, Florida

Anna May Tesslo Now at Saranac

New York—One of the singers in *Pal Joey*, smash N. Y. musical hit, had to leave the show last month in order to undergo treatment at Saranac Lake, N. Y. She is Anna May Tesslo, who also sang in *Too Many Girls* and *Boys From Syracuse*. Joe Bishop of Woody Herman's band, who is recovering rapidly and expects to leave by fall, also is a patient at Saranac.

JIMMY JAMES and his orchestra

Cincinnati

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COUNT BASIE

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Latest OKEH Record Favorites

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"Rockin' the Blues"
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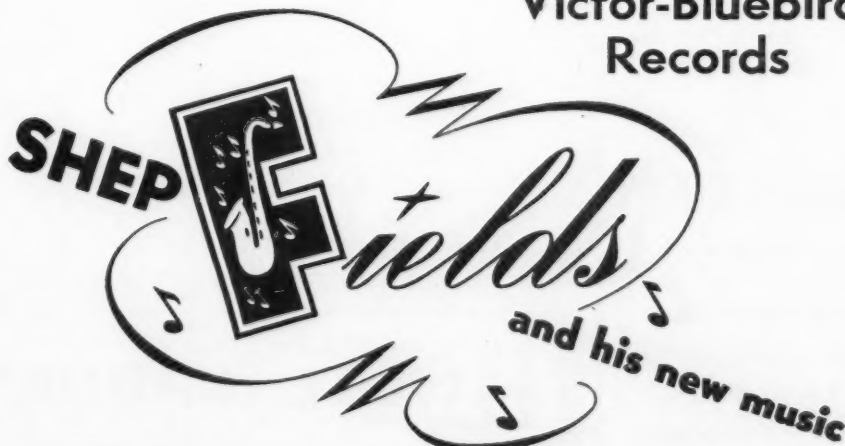
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745 Fifth Ave., New York

Bill Maxted Joins Bradley

New York (Special)—At press time Alec Fila, Will Bradley trumpeter, told *Down Beat* that he was joining the Glenn Miller band. Bobby Hackett also joins Miller this week.

New York—A surprise addition to Will Bradley's band a few days ago was Bill Maxted, who joined on piano, replacing Bob Holt. Maxted, also an able arranger, quit Red Nichols to take the Bradley slot. Alec Fila, trumpet player, is out of Bradley's band.

Band Leader's Son Breaks Neck

by BUD EBEL

Cincinnati—The 17-year-old son of orchestra leader Herman Wehmeier suffered a broken neck here two weeks ago when he dived 30 feet off a bridge into Whitewater River, hitting the water on his back and neck. The boy, Joseph, was a member of his high school swimming team, but misjudged his dive. The impact of his body upon the water knocked him unconscious. A life guard rescued him.



Grabbing a Breath of Air, the boys in the Eddie Le Baron band, working the new Rhumba Casino (on the site of the old Three Deuces) in Chicago line themselves up for this shot by Ray Rising. Left to right are Jim Dillon, trumpet; Larry

Owen and Ed Anderson, saxes; Manny Fernandez, vocalist; Enrique Aviles, piano; Nick Escolante, bass; Cesar Concepcion, trumpet; Joe Pillado, drums; Imogene Lynn, vocalist; Frank Fleming, trumpet, and Ben Wolfman, trombone. Alternate band on the job is Don Pedro's fine local crew.

Mousie Powell's Screwballs at Savannah Pier

by CHARLOT SLOTIN

Savannah Beach, Ga.—Walter (Mousie) Powell, whose screwball band played at the George Jessel corner of the N. Y. World's Fair, has taken over Savannah Beach's



Constance Duin
and
her
Merry Widows

Somethin' "duin" every minute!
Now Playing
Country Club, Gull Lake, Mich.
Michigan's
All-Girl Society Orchestra

Tybrisa Pier on his own. The band has been successful during their engagement here at the Brass Rail, and Mousie has great ideas on running the Pier in Atlantic City style. With a 25 cent admission, he will cater to the jit bugs and soldiers, and will give the beach something really new. Opens July 12. Powell was with Frank and Milt Britton before he organized his own outfit, and Ginger Maylen was his vocalist before she joined Charlie Spivak. Besides being a water-slinging, egg-throwing, comedy crew, the boys play fine music with plenty of quality for a 7-piece gang. Personnel: Artie Powell, Frankie Lomenzo, Bruce Russell, sax and clarys; Zip Profetti, trumpet; Lee Pines, piano; Doc Parnell, drums; Jerry Rivers, femme vocalist; and Walter on trombone.

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Red Siever Band Crackup; Nobody Hurt

by DON LANG

Minneapolis—The Red Siever band crackup in Southern Minnesota last month was not disastrous, no hospitalization required for the band, although their trailer was completely smashed.

Their bus failed to negotiate a quick turn on one of the hairpin curves and tipped over. The boys all made the next night's job.

Red Nichols finished his Excelsior engagement by taking Dean Nelson on the band. Dean, one of the younger local piano men, was on his notice along with the Dave DeVore band at the Anglessy. Nelson took Bill Maxted's place with Nichols. Maxted joined Will Bradley.

Bill Randall, Chrisano Cafe alto man, decided the other night to go on a combination "health and money saving" kick (mostly money) by walking home from work. He was robbed of nearly all his pay check in the middle of the Third Avenue Bridge. The lone bandit didn't even leave Bill a dime, which was the original savings from skipping the street car ride.

Dave DeVore, who started out with high hopes for a long run at the Anglessy Cafe, is already through; probably an out of town band to follow. . . . Nate Wexler and his Swinging Gates back to the Lennox hotel in Duluth for the summer. . . . The Turf Club will remain open after all with Earl Irons taking over the band.

Army Rejects Thornhill's Geo. Paulsen

Minneapolis—Uncle Sam unintentionally pulled a "Schmidler" on George Paulsen, fine tenor man with the Claude Thornhill band. George left Thornhill last month to go into the army. He left the band without making any arrangements to come back because he was found fit by his local board examining physician.

Here at Fort Snelling, his eyes were found to be slightly deficient, and he was permanently deferred. The Thornhill band was all set for the New York Paramount Theater date when George left.

Paulsen will return to New York soon and try to get set with some other outfit. Goodhearted George will not try and get back with Thornhill because it would put the sax man in his place out of work. Meanwhile Paulsen is getting his kicks with his old Minneapolis buddies of the tougher days.

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BARRY REDLEY
AND HIS ORCHESTRA

Mgt. Peter J. Vinci
50 Condit St., Hammond, Ind.

Nat Polen Marries

Yonkers, N. Y.—Nat S. Polen, drummer with Les Brown, and Anne Woodford Gogel of Baltimore, were married here early last month.



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HELMY KRESA

BOB CARTER
AND HIS ORCHESTRA

LAWTON HOT SPRINGS

RENO, NEVADA



HAPPY
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EDDIE FRITZ

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Geo. Ramsby Nev Simons Shorty Carson
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3 week engage-
ment at N. Y.
Strand Theatre
• • •



Tommy King, the Red Nichols trombone ace, is shown taking a solo here on a recent one-nighter of the band in Chicago. Unconcernedly reading the spots below and in front of Tommy is tenor man Ray Schultz of the fine Nichols reed team.

Lesberg Joins Muggsy on Bass

Boston (Special) — Muggsy Spanier alto and clarinetist Larry Molinelli was slated at press time to leave the band to join Will Bradley.

by BILL INGALLS

Boston—Muggsy Spanier put his new Ragtime Band on display in Boston the last three weeks in June with great success. At all dance spots the band aroused considerable comment by their fine work. Definitely a dixieland outfit, this crew has shown in the few weeks it's been together that they have the makings of a top-notch jazz outfit. Muggsy is naturally the ace man in the band. Local jazz fans were amazed at his terrific lip and wealth of good ideas. The arrangements, by Deane Kincaide, were built around the leader and Muggsy never let down for a second.

Following their tour of New England the band left for Brighton Beach in Brooklyn, New York where they will be until July 20th. The complete lineup at press time is as follows:

Ben Goodman, Billy Woods, Larry Molinelli, Nick Caiazza, George Berg, saxes; Jack Hansen, Frank Bruno, Dick Kemp, trumpets; Vernon Brown, Russell Brown, trombones; Dave Bowman, piano; George Wetling, drums; Jack Lesberg, bass; Dick Stone and Edythe Harper, vocals; Deane Kincaide, arranger, and Muggsy fronts on horn.

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Returning **Chez Paree**
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Personal Representative

Fire Costs Two Bands Their Music, Horns

Chicago—The 8-piece local band of trumpeter Phil Cinquemani, fronted by fiddle man Don Verdie, and the rhumba band of Jay Nakuta, were losers of thousands of dollars worth of instruments when a \$50,000 fire damaged Albert Bouche's Villa Venice roadhouse northwest of town two weeks ago.

Nakuta alone lost two violins and a viola. All other instruments of the rhumba combo were completely ruined. Of the Cinquemani band Jimmy Meo's drums were a total loss, as was Stan Gaulke's tenor. Both bands' libraries were consumed, in addition to all the show music.

Bouche hoped to be able to reopen within a week, using a separate part of the nitery layout which was less damaged. The spot had opened for the season only two weeks before the fire.

'Hem' Olson Band to Rio

Miami—"Hem" Olson's local band—13 men including himself—left New York three weeks ago on the S. S. Brazil, on which they're playing their way to Rio de Janeiro. The band is booked into a long date in Copacabana Casino in Rio after the 38 day cruise.

Here are the men who made the trip with Olson:

Oliver Edwards, Don Angel, Tom Anderson, Russ Brehm, Art Farley, Art Norkus, Art Taylor, Warren Davis, Charles Breher, Vern Hoff, Al Thew and Woody Johnson.

'Bullets' Leaves Miller for Dorsey

New York—In a sudden switch of affiliations, "Bullets" Durgan of Glenn Miller's troupe last week moved over to Tommy Dorsey's band to take a job doing record promotion work as an advance man on the road.

Durgan, a Jersey cat, recently returned to New York after spending several months on the coast with Miller. Dorsey is said to have purchased a new station wagon for Durgan's work.

Don McConnell and his
music. Now playing the
"Grove," Tacoma Highway,
Seattle, Wash.

Name Your Price!



New York—Smiling Sam Price is the first pint-sized boogie woogie star to be developed in recent years. Shown here at Cafe Society downtown, Sam is 34, hails from Texas, and is getting a major buildup by Decca. Price also is a teacher. His students include Sylvia Marlowe, the classical harpsichordist; a sports writer, a painter and an insurance agent. Sam has recorded on hundreds of Decca race records. In addition, he sings, composes and hunts fur in his spare time.
Pic by Libsohn-Ehrenberg.

Mal Fayne's Trio

Mal Fayne
Violin
Geo. Hentel
Bass
Santo Avolesse
Accordion



Currently, Bill Reiber's
Elmsford, N. Y.

JACK OWENS

"Hut Sut Song"
"You'll Never Remember"
"Hi, Neighbor"
Thanks to Harry Engel, Walter Schumann,
Ted McMichael, Leo V. Killian
and Mitty Kemp

Best Wishes to All . . .

Manny and Dave
KLEIN
Hollywood

Benny Carter, Maxine Sullivan On Long Tour

New York—Benny Carter took to the road last week on a tour which will last at least seven weeks. Carter's band is sharing top billing with Maxine Sullivan on the tour, booked by Moe Gale.

Carter's band has several new faces, including a "find" from Philly on drums, "Shep" Shepherd, who was so impressive to Artie Shaw that Shaw used him on his last Victor disc date. Al Sears, hot tenor, and Willie Lewis, Cleveland guitarist, also are being boomed as sensational discoveries. Carter compares Lewis with Charlie Christian. The complete Carter personnel:

Howard Johnson, Frank Powell, alto; Al Sears, Al Gibson, tenors; Lincoln Mills, Sidney DeParis, Bobby Johnson, trumpets;



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DANCE
MUSIC"

IVAN KOBASIC

and his orchestra
—Third Year—
Blaney Park Resort
Blaney Park • Michigan

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"A good wish to thee—
from every pound of me."



-TINY HILL-

Melody Mill Ballroom
CBS Wed. Fri. Sat. & Sun.

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Raymond Scott
and his orchestra

Columbia Records

Music Corporation of America

Happy birthday to
a swell gang with
a swell mag



DICK TODD



50 Piece Band For Shaw Tour

(Jumped from Page 1)

Shaw's fight to unearth and make popular native American music, in the jazz idiom, is the moving force behind his contemplated tour. Actually, his orchestra will not be symphonic except in the instrumentation, with two basses, two violas, two cellos and a least eight violins included. Shaw also will feature his 'Gramercy Five' hot combo from within the band, comprised of his own clarinet, trumpet, piano, bass, drums, guitar, with harpsichord alternating with piano.

ternating with piano.

Harpist Is "Discovered"

All music which Artie will play on his tour will be in tempo. Dancing will not be permitted. General Amusement Corp. will probably handle all the Shaw bookings, that office still having the colorful, unpredictable maestro under contract.

The harp on Shaw's latest records is played by Laura Newell, a Shaw "discovery." Shep Shepherd, colored drummer, also jumped out of obscurity when he was invited by Artie to beat the tubs on his last date. All the others musicians are New Yorkers and are well known in the trade.

Ex-Fight Champ Leads Own Trio

New York—Vincent Valenti, who under the name of "Val Vincent" leads his own instrumental trio on the S. S. America, turned maestro in 1933 after he was crowned New York amateur bantam-weight boxing champion. His brother is Al Valenti, noted guitarist, who is a house man for Decca.

Pat Juliano is on bass and Johnny Blue on fiddle with Valenti, who plays fine guitar and sings. The America is a huge pleasure boat which every two weeks cruises to the West Indies.

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To Down Beat —
Happy birthday
and all good things
From **Alvino Rey,**
His band
and the Kings

6 Badly Hurt In Ennis Crash

(Jumped from Page 1)

A cut over pianist Arling Martyn's eye necessitated three stitches. His left leg was also cut.

Saxist Fred Peters was believed to have a broken knee cap.

Ken Olson, sax, was thought to have suffered a fractured shoulder and had cuts on his forehead.

Drummer Carl Maus received only minor cuts and bruises.

Guitarist Sonny Dawson, trombonist John Smith, and saxist Herb Stowe all escaped injury.

Ennis, his wife-vocalist, Carmene Calhoun, and band manager Max Elliott had driven back to Chicago in Ennis' car and did not learn of the accident until their return. Ennis and Elliott rushed back to Gary to do what they could for the boys.

The bus driver, James Wilson, of Chicago, was one of the most critically injured, receiving a broken leg, deep lacerations and internal injuries.

Smith Puts Out Fire

Johnny Smith grabbed the bus' fire extinguisher and succeeded in putting out the blaze which followed the crash. The entire front end of the bus, a Southern Limited, was smashed.

With so many serious injuries it was considered a miracle that no fatalities resulted.

Although the management of the Palmer House, where the Ennis band had opened only four nights earlier, hoped to be able to fill in the empty chairs in the band with substitutes for the ensuing two or three nights, the idea was abandoned and the orchestra of Lew Diamond, the regular off-night band, took the stand.

As soon as it was deemed safe to move them, the six men in the Gary hospital were to be brought to Chicago by ambulance, Elliott told Down Beat.

Burt Farber

Netherland Plaza Hotel
WLW
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Captain Ted Fio Rito

July 15, 1941

Dear Down Beat:

Heartiest Congratulations on

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P.S. We just closed five months at the Blackhawk, Chicago, broadcasting nightly over WGN and Mutual. Watch for new record affiliation announcement.

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JACK MASON



On the "Hitch Band Wagon" . . . When the Hal Moore band of Chicago played Crystal Palace ball room at Paw Paw, Michigan, they found a rare old circus band wagon which was used to carry the bands hawking circuses around the country. The boys rigged up the gag sign and got an interested chick to snap the pic. Left to right are pianist Rudy Bilotta, waving the plunger; Phil Di Mari, reeds; Bob Walker, drums; Mario Arquilla, sax; Earl Jahnsen, trumpet; Moore, clary, and Armand Ferrini, trombone.

Bernie Berle Back in Biz As a Booker

by CHARLES ABBOTT

Philadelphia—Bernie Berle, popular leader in Philly, is returning to the racket after a year's absence. Bernie will concentrate on booking. Your humble servant will be Bernie's man, Friday.

Louis Armstrong created something of a furore while he was at the Earle theater. The cats were sent for an entire week.

Ted Burke's, the biggest music store in the country, had Louis as a guest one day, and that afternoon sold more of his records than they ever did.

Church's Rythmaires pulled out of the Moonglow Hotel in Chester, and over to the Sand Bar in Ocean City, Md. This Kirbyish sextet

features the vocals of Doris Rhea-button, who needs no introductions to the Hot Jazz fans.

Everyone was sorry to learn of the death of Tom Varrone's mother. Tom is Joe Frassetto's 88-man.

Adrian Rollini's trio is expected to shatter records at the Lido Venice, one of the better niteries here.

Mory (Fuzzy) Felton and Don Edwards, tenor and piano, respectively, narrowly escaped serious injury, when some jerque started tossing bottles in the bistro where they work.

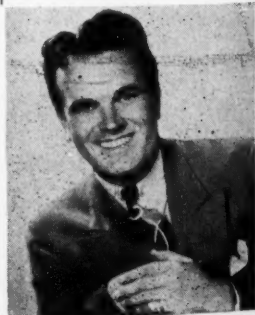
Jan Savitt's hometown is Philly. This is where he made his start. . . Lots of people like him, and some people don't. Jan took Andy Egan, altoist, away from Joe Frassetto with sugar coated promises, according to Egan. . . Savitt was in a hole, and Andy helped him out of it. . . The minute Jan's predicament was righted, he drafted Gus Bivona from B.G. and gave little Andy the air. . . NOW. . . Egan isn't with Savitt, he isn't with Frassetto, he isn't anywhere.

Nat Segall, of the Down Beat Swing Room is featuring lots of "name" guests these days. . . Sidemen of the top flight bands go to his place to jam. . . Last time I was there, a kid drummer, named Maxie Spector ripped the joint down with his terrific hide-beating.

DuPont Loses Men

Savannah, Ga.—Trumpet Al Carbonell and trombone Jim Swallow have left Ann DuPont's band to join Reggie Childs, Trumpeter Bob Warren was snatched from Ann by the army. Charlie Raymond replaced him.

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Jimmie Lytell's Reeds . . . These four guys compose the sax team of the new "house" jazz band of the New York NBC studios. Lytell, who heads the unit, is a clarinet man, once was with the old Memphis Five. Left to right in the pic are Hank Ross, Chuck Dale, Sid Stoneburn, and Jerry Jerome.

I'm the Luckiest Guy Alive—Kaye

(Jumped from Page 6)

Gene Krupa? Tommy Dorsey? Glenn Miller? Sammy Kaye whipped them all, by a mile. Dailey now is Kaye's number one booster and has already signed Sammy to return late in the fall.

"Down Beat has knocked me plenty in the past," Sammy says. "But I'll give the Beat plenty of credit. When Sammy Kaye makes news that news is printed. Down Beat naturally leans toward jazz and swing, because it is the only paper those type of musicians have to depend on. But Down Beat is fair and honest always and I respect its policy immensely. Furthermore, its staff is capable and competent. I can't say that for another music rag which reviewed my band so unfairly in its June issue."

Kaye's a Good Golfer

Off the bandstand, Sammy likes best to play golf. A consistent low 80 man, Sammy is more modest about his ability on the links than on the subject of his orchestra. Music publishers as a rule find Sammy a helpful, cooperative leader willing to try most any song which a "plugger has unlimited faith in. Because of Sammy's willingness to try new songs, publishers are careful in recommending new tunes. Sammy's records are excellent sellers, but out of the hundreds of sides he has made in recent years his biggest hit is the current *Daddy*, which Kaye found

himself and which he publishes under the name of Republic Music Corp., a firm which he owns. The *Daddy* arrangement is almost all vocal, unlike anything Kaye has ever recorded before. Plenty of people in the trade kid him about it, arguing that he should junk his style and go in for vocal ensemble arrangements in the *Daddy* groove.

Kaye believes in good vocals. He has a big staff of singers and each of them has fan clubs. Sammy is a sensational back-slogger and greeter himself. He has a sharp memory for faces and names and he never fluffs anyone. It is possible that his own personality, not his sub-tone clarinet playing, nor his band, is largely responsible for his success. Sammy took up clarinet a few years ago "so I could have something to do up front." The guitar was not practical.

So that's Sammy's story. His ideas are crazy, in the minds of most musicians. But to the public those ideas make sense. "We kill 'em at the box-office on one-nighters, in theaters, in hotel rooms," he points out. "Our records all sell well and we get the choice bookings always." He's right. Like Lombardo, Sammy is phenomenon in a swing-crazy world. Musicians make fun of his music but the public loves it. "That's why I'm the luckiest guy in the world," Sammy concludes. And you can bet your last reed the guy honestly believes it.



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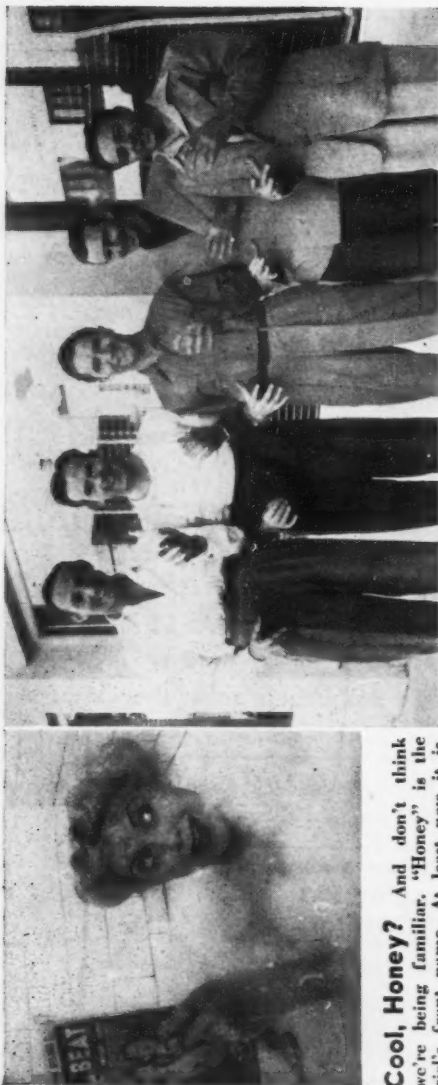
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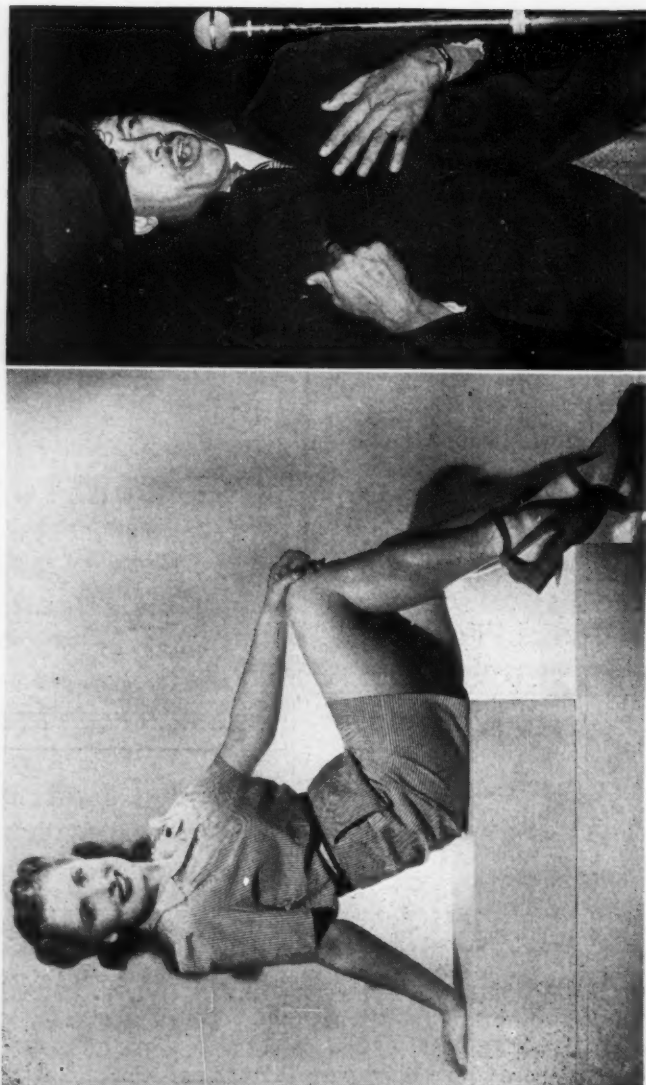
DOWN BEAT

RADIO · BALLROOM · CAFE SYMPHONY · THEATRE



Cool, Honey? And don't think we're being familiar. "Honey" is the girl's front name. At least now it is. "Honey" Haynes to be exact. She's 19, fronts an all-male band, fiddles and sings. She and the band, with Johnny Hamp co-leading, recently concluded a tour of army camps. She and the boys are currently one nighting it around the east, booked by Al Ziegler. There's nothing (well, almost nothing) Honey would rather do for relaxation than settle down these hot days in a nice cool tub of suds and a copy of *Down Beat*.

Saxless Sax Section . . . This quintet of nice looking guys giving with the postman's holiday act was the Ben Pollack reed team a few weeks ago. They used to spend their every waking minute roaming the streets and highways of the west coast playing imaginary five-way sax choruses on nebulous instruments. If the reader looks closely, he can discern by the placement of the hands of each the type instrument he plays. Or can he? On the job each night, these hearties subconsciously would take their places in the front line on the stand and the band's major domo placed their instruments in their flexed hands. "Perpetual coordination," Pollack called it. The names, in the usual direction, are Johnny Fresco (the Hollander who just joined Harry James, taking Musso's place), John Grucey, Benny Davis, Drew Page, and John Costello.



Human Voice in Shorts of the Max Fleischer studios is Gwen Williams. Shown above, Gwen, the NBC singing star of the Irving Miller early morning show, is a grad of the U. of Miami, and her voice is one of only two which speak for the characters in the new feature length Paramount cartoon, "Mr. Bug Goes to Town." She is 22, and while at college modeled for Steve Hannigan, the boy who is credited with putting Miami on the map through his efforts as publicity man. Gwen created a stir a couple years ago when she went on a publicity stunt sit-down strike in order to get Ben Bernie to listen to her. Bernie heard her and promptly wanted her on his show, but her mother said nay, that she must finish college. Instead Gwen was almost expelled. She worked for Ralph Hitz at the Glass Hat in New York after getting out of college, and she was signed by NBC in October of '39.

Mugger Cab . . . Cab Calloway, shown above in his killing interpretation of *My Sister and I*, deserves a lot of credit for maintaining a high standard of jazz in his band over the past half dozen years. By hiring such sterling musicians as "Chu" Berry, Cosy Cole, Jonah Jones, Claude Jones, Keg Johnson, Milton Hinton and others, Cab has done his share in upholding the best jazz standards. *Roy Rising pic.*



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New couple v bringing Hotel A Still m wind as t Tommy l top sum Bradley change in still play play it wi

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